

INSIDE IMPROVISATION SERIES
for all instruments

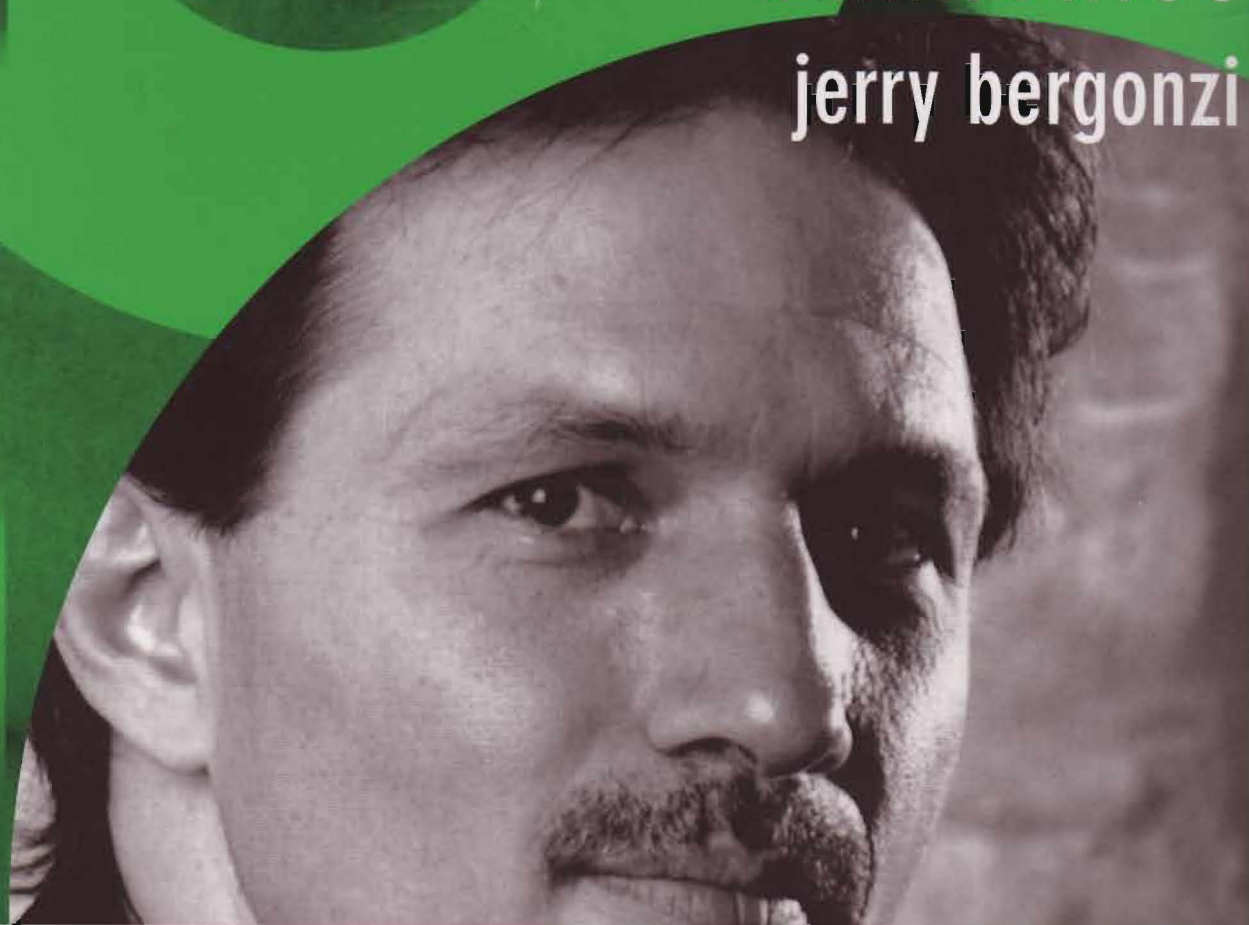


vol.7

HEXATONICS

jerry bergonzi

advance music



JERRY BERGONZI

INSIDE IMPROVISATION SERIES VOL. 7

Hexatonics

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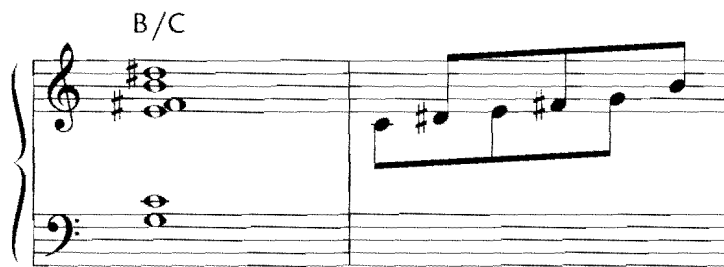
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HEXATONICS

Hexatonic scales are six note scales. One way to create a hexatonic scale is to combine the notes of two triads that don't have any common tones. These six note scales are a valuable and effective tool for improvising, for creating voicings, and for composing.

Triads are incredibly strong sounding melodic devices. They are easy to think of and combining them is an accessible task for the soloist. Practicing hexatonics is great way to improve technique and it's also great for ear training.

Hearing these different combinations of triads against different chords is a must for expanding your tonal pallet. Figuring out which triads lend particular colors to different chords adds detail to your playing. Some hexatonics are consonant sounding against a chord type. For example, a D/C hexatonic (combining a D triad with a C triad) has a very consonant sound when played over a CΔ7♯11 chord because all of the notes are in the chord. On the other hand, a B/C hexatonic will be more dissonant and create a rub on that harmony because the D♯ of the B triad is the ♯9 of the CΔ7 chord. Some of the hexatonics presented in this book sound quite exotic and require attention to get in your ear.

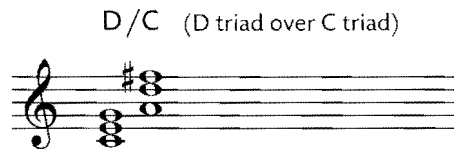


Many modern piano players use hexatonic voicings by stacking the triads to create a particular harmony. It is useful to note that chord symbols can leave a lot to be desired and may not completely capture what the composer had in mind. We improvise "in" the sound of the voicing and using hexatonic voicings and lines can lend a very contemporary sound.

There are numerous hexatonic scales. This book will focus on the ones that are practical for the improviser and composer. As with the other books in this series, there is a play along CD to try out all of these different sounds.

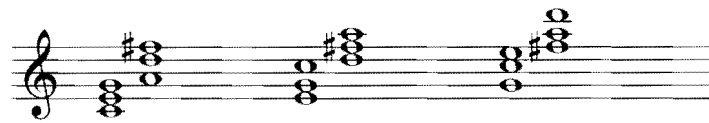
If you liked checking out *Pentatonics*, you'll have fun with *Hexatonics*. Good Luck!

As already stated, a hexatonic scale can be derived by combining the notes of two triads that do not share any common tones. For example, take a C triad and a D triad and combine the notes C-E-G and D-F \sharp -A to create a hexatonic scale. To write it down or to give it a name, we will call it *D triad over C triad*.



The reason the D triad is over the C triad is because it is more consonant sounding than C triad over the D triad. When the C triad is voiced on top it creates minor ninth intervals which are dissonant.

D triad over C triad can be written and played in any inversion, for example:



or it can be organized into scale format:

EXAMPLE



Due to the nature of this book and to economize space, the word triad will be omitted after the pitch name. It should be assumed, from this point on, that D/C means: D triad over C triad. (Ordinarily, that symbol would mean a D triad over a C bass note.)

Note: In most of the following examples and etudes accidentals only apply to the note they are attached to. In some cases additional naturals are given.

Some of the hexatonics in this book create a high level of tonal ambiguity. Therefore, choosing key signatures, accidentals or even names for the triads involved was not always an easy task. So, when the same hexatonic in one place is referred to as "G \sharp -/F \sharp -" and in another as "A \flat -/G \flat -" it is because of the context in which they occur.

What follows are 16 different kinds of hexatonic scales:

1. **D/C**
major over major a whole step apart
2. **B-/C**
minor over major a half step apart
3. **B/C**
major over major a half step apart
4. **B+/C+**
augmented over augmented a half step apart
5. **F#/C**
major over major a tritone apart
6. **D-/C-**
minor over minor a whole step apart
7. **Bb/C-**
major over minor a whole step apart
8. **B-/C-**
minor over minor a half step apart
9. **D/C-**
major over minor a whole step apart
10. **F#-/C-**
minor over minor a tritone apart
11. **D+/C+**
augmented over augmented a whole step apart
12. **D^o/C^o**
diminished over diminished a whole step apart
13. **B-/C+**
minor over augmented a half step apart
14. **Bb+/C**
augmented over major a whole step apart
15. **B^o/C-**
diminished over minor a half step apart
16. **Eb-/C**
minor over major a minor third apart

(Hexatonics 11–16 are covered in Chapter 11)

We will first consider the hexatonic “major over major a whole step apart,” for example D/C. This hexatonic can be played over many different chords. It fits over CΔ7, C7, B \flat Δ7 \sharp 5, D7sus, A-7, F \sharp 7 altered, F \sharp ° , E° natural 9, GΔ sus4 and G-Δ7.

What follows is a list of different melodies derived from this hexatonic scale. Rather than practice all of them, select a few, and play them in all keys in order to gain flexibility with these hexatonics.

There are 12 melodies selected from the list and transposed to all keys. Choosing just a few of these melodies and playing them in all keys is more beneficial than trying play too many and not really getting them down.

This image displays a page of musical notation for a guitar exercise. It consists of 12 staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation is written in a single melodic line, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. The exercises are numbered 1 through 12, with the numbers placed at the beginning of each staff. The music is presented in a clear, black-and-white format, suitable for a printed sheet of music.

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This image shows a musical score for a single melodic line, spanning ten staves numbered 13 to 24. The music is written in treble clef and features a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with various accidentals (sharps and naturals) indicating the key signature. The notation is clean and professional, typical of a printed musical score. The melody is continuous across the staves, with some phrasing slurs and ties. The notes are mostly eighth and sixteenth notes, with various accidentals (sharps and naturals) indicating a key signature of one sharp (F#). The melody is continuous across the staves, with some phrasing slurs and ties.

This musical score consists of ten staves, each containing a single line of music. The notation is in treble clef with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, often beamed together in groups. Measure numbers 25 through 36 are printed at the beginning of each staff. The music features a variety of intervals, including thirds, fourths, and fifths, and includes several accidentals (sharps and naturals) to indicate specific pitches. The overall style is that of a technical exercise or a short melodic study.

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This musical score consists of ten staves, each containing a single melodic line. The notation is in treble clef with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, often beamed together in groups. The sequence of notes across the staves is as follows:

- Staff 37: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 38: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 39: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 40: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 41: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 42: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 43: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 44: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 45: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 46: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 47: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 48: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

A musical score for guitar, consisting of ten staves of music. The notation is in treble clef and includes various musical symbols such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The score is numbered 49 through 60 at the beginning of each staff. The music features a mix of eighth and sixteenth notes, often beamed together, and includes several accidentals (sharps and naturals) throughout the piece.

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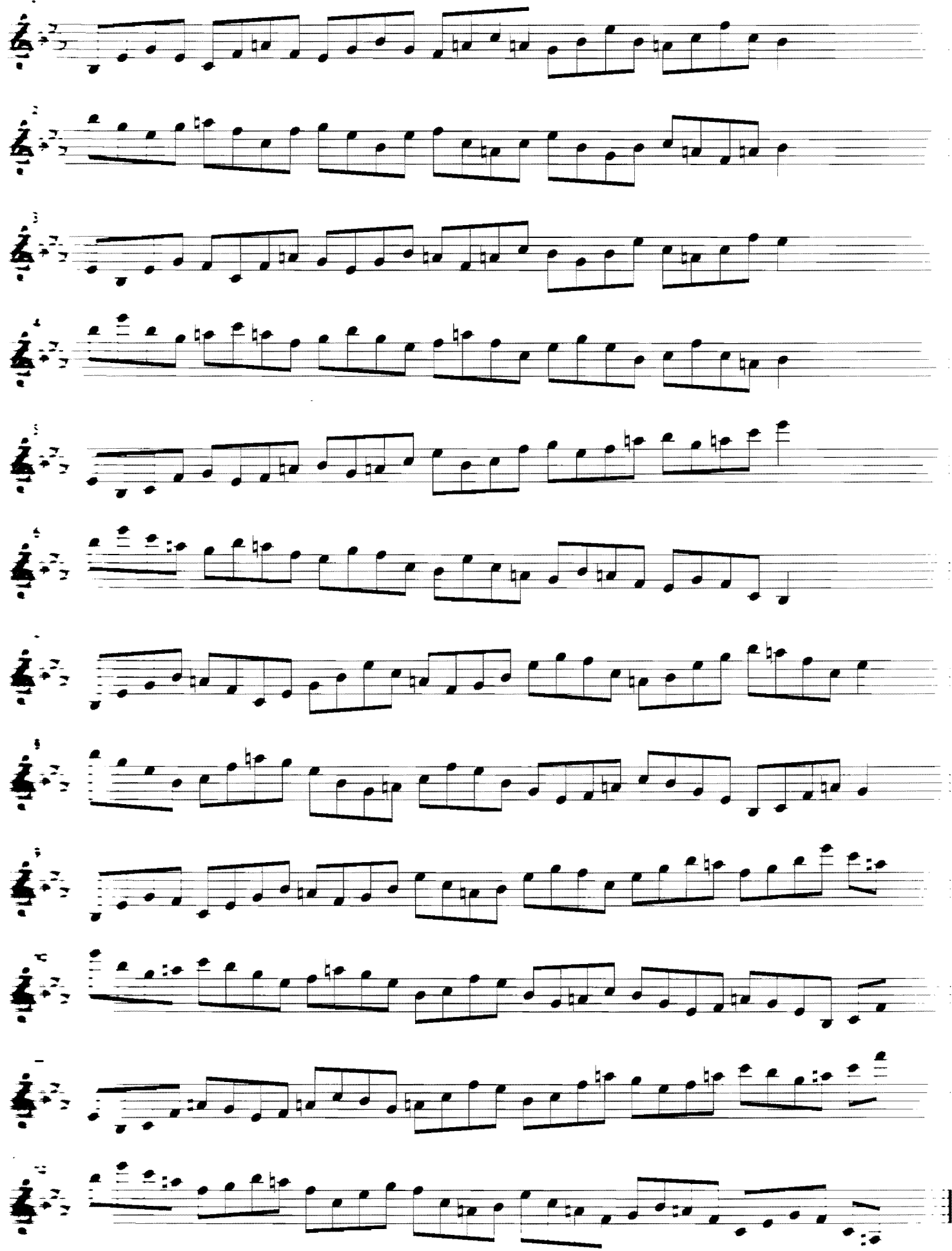


12-measure musical score in treble clef, 2/4 time, key of B-flat major. The score consists of 12 measures, numbered 1 through 12. The melody is written on a single staff.

The score is written on a single staff in treble clef, 2/4 time, and key of B-flat major (one flat). The melody consists of 12 measures, numbered 1 through 12. The notes are as follows:

Measure	Notes (from left to right)
1	G4, A4, Bb4, A4, G4, F4, E4, D4
2	C4, Bb3, A3, G3, F3, E3, D3, C3
3	Bb3, A3, G3, F3, E3, D3, C3, Bb3
4	A3, G3, F3, E3, D3, C3, Bb3, A3
5	G3, F3, E3, D3, C3, Bb3, A3, G3
6	F3, E3, D3, C3, Bb3, A3, G3, F3
7	E3, D3, C3, Bb3, A3, G3, F3, E3
8	D3, C3, Bb3, A3, G3, F3, E3, D3
9	C3, Bb3, A3, G3, F3, E3, D3, C3
10	Bb3, A3, G3, F3, E3, D3, C3, Bb3
11	A3, G3, F3, E3, D3, C3, Bb3, A3
12	G3, F3, E3, D3, C3, Bb3, A3, G3





B. A.

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This musical score is for a guitar exercise, consisting of 12 numbered staves. The key signature is F \sharp (one sharp) and the mode is E. The notation includes various musical symbols such as treble clefs, key signatures, and rhythmic markings. The staves are numbered 1 through 12, indicating a sequence of measures or phrases. The notation includes various musical symbols such as treble clefs, key signatures, and rhythmic markings.

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This musical score is a single melodic line written across 12 staves. The key signature is three sharps (F#, C#, G#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece ends with a double bar line on the final staff.

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The image displays a musical score for a single melodic line, organized into 12 numbered staves. Each staff starts with a treble clef and a key signature of one sharp (F#). The notation is as follows:

- Staff 1:** Starts with a quarter rest, followed by a sequence of eighth and quarter notes, ending with a quarter note.
- Staff 2:** Continues the melodic line with eighth and quarter notes.
- Staff 3:** Features a mix of eighth and quarter notes.
- Staff 4:** Includes eighth notes and a quarter note.
- Staff 5:** Continues with eighth and quarter notes.
- Staff 6:** Features eighth notes and a quarter note.
- Staff 7:** Includes eighth notes and a quarter note.
- Staff 8:** Continues with eighth and quarter notes.
- Staff 9:** Features eighth notes and a quarter note.
- Staff 10:** Includes eighth notes and a quarter note.
- Staff 11:** Continues with eighth and quarter notes.
- Staff 12:** Concludes the piece with a double bar line.

DESCENDING GRID: D/C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

D/C	E \flat /D \flat	E/D	F/E \flat	F \sharp /E	G/F	A \flat /G \flat	A/G	B \flat /A \flat	B/A	C/B \flat	C \sharp /B

EXAMPLE using the same melodic phrase from each starting note of the grid.

D/C	E \flat /D \flat	E/D	F/E \flat

EXAMPLE using different melodic phrases from each starting note of the grid.

D/C	E \flat /D \flat	E/D	F/E \flat
F \sharp /E	G/F	A \flat /G \flat	A/G

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: D/C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

D/C	C#/B	C/Bb	B/A	Bb/Ab	A/G	A7/Gb	G/F	F#/E	F/Eb	E/D	Eb/Db

EXAMPLE using the same melodic phrase from each starting note of the grid.

D/C	C#/B	C/Bb	B/A

EXAMPLE using different melodic phrases from each starting note of the grid.

D/C	C#/B	C/Bb	B/A

Bb/Ab	A/G	Ab/Gb	G/F

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Try using this hexatonic on tunes 1, 2 and 3.

The hexatonic to play is written above the bar with the chord symbol below. Note that sometimes the hexatonic includes an avoid note. For example, when playing D/C hexatonic on a D7 chord, the fifth of the C triad, which is "G", is the natural 11 of the chord. Natural 11 on a dominant chord is an avoid note but it sounds fine when used in passing. The motion defines the context.

TUNE 1 (CD TRACKS 3 & 4) | C

Hexatonic: F/E \flat

Chord: F7sus

Hexatonic: B \flat /A \flat F/E \flat

Chord: B \flat 7sus F7sus

Hexatonic: C/B \flat B \flat /A \flat F/E \flat

Chord: C7sus B \flat 7sus F7sus

TUNE 2 (CD TRACKS 5 & 6) | C

Hexatonic: B \flat /A \flat

Chord: B \flat 7sus

Hexatonic: B \flat /A \flat

Chord: B \flat 7sus

Hexatonic: D/C G/F C/B \flat F/E \flat

Chord: D7 G7 C7sus F7sus

Hexatonic: B \flat /A \flat

Chord: B \flat 7sus

TUNE 3 (CD TRACK 7) | C



B/A C/B \flat

E-6⁹ E7 alt.

5 D/C B \flat /A \flat

A-7 D7 alt.

9 C/B \flat G/F

G-7 B7 alt.

TUNE 1 (CD TRACKS 3 & 4) | B \flat



hexatonic G/F

Chord G7_{sus}

C/B \flat G/F

C7_{sus} G7_{sus}

D/C C/B \flat G/F

D7_{sus} C7_{sus} G7_{sus}

TUNE 2 (CD TRACKS 5 & 6) | B \flat



1 C/B \flat
C7sus

9 C/B \flat
C7sus

17 E/D A/G D/C G/F
E7 A7 D7sus G7sus

25 C/B \flat
C7sus

TUNE 3 (CD TRACK 7) | B \flat

C \sharp /B D/C
F \sharp -6⁹ F \sharp 7alt.

5 E/D C/B \flat
B-7 E7alt.

9 D/C A/G
A-7 C \sharp 7alt.

TUNE 1 (CD TRACKS 3 & 4) | E \flat



Hexatonic D/C

Chord D 7_{sus}

5 G/F

D/C

G 7_{sus} D 7_{sus}

9 A/G

G/F

D/C

A 7_{sus} G 7_{sus} D 7_{sus}

TUNE 2 (CD TRACKS 5 & 6) | E \flat

G/F

G 7_{sus}

G/F

G 7_{sus}

B/A

E/D

A/G

D/C

B 7 E 7 A 7_{sus} D 7_{sus}

G/F

G 7_{sus}

TUNE 3 (CD TRACK 7) | E \flat E \flat

1 2 3 4 5 6 7 8 9 10 11 12

G \sharp /F \sharp A/G

C \sharp -6⁹ C \sharp 7 alt.

5 6 7 8 9 10 11 12

B/A G/F

F \sharp -7 B7 alt.

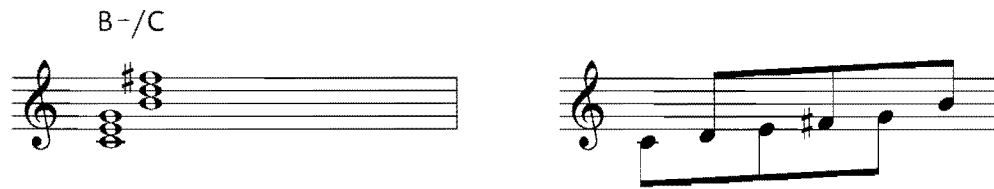
9 10 11 12

A/G E/D

E-7 G \sharp 7 alt.

The next hexatonic to consider is the very commonly used “minor over major a half step apart.” When the minor triad is stacked on top of the major triad, the minor chord becomes the 7, 9 and #11.

EXAMPLE: B-/C



B-/C can be played over the following chords:
CΔ7, A-7, F#°, D7, D7sus4, GΔ7sus4 and B-7 Phrygian.

Again, there are 72 different melodies written out. Select a few to practice and play in all keys keeping in mind what chords they may fit over.



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This musical score consists of ten staves, each containing a single line of music. The staves are numbered 25 through 36 at the beginning of each line. The music is written in a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes eighth and sixteenth notes, often beamed together, and various rests. The melody is continuous across the staves, with some measures containing multiple notes beamed together. The overall style is that of a technical exercise or a short piece of music.

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This musical score consists of ten staves, each containing a single melodic line. The notation is in treble clef with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, often beamed together in groups. The sequence of notes across the staves is as follows:

- Staff 37: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 38: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 39: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 40: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 41: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 42: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 43: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 44: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 45: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 46: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 47: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 48: C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

This musical score consists of ten staves, each containing a single line of music. The staves are numbered 49 through 60 at the beginning of each line. The music is written in a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 4/4. The notation includes eighth and sixteenth notes, often beamed together, and various rests. The sequence of notes across the staves is as follows:

- Staff 49:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 50:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 51:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 52:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 53:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 54:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 55:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 56:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 57:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 58:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 59:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- Staff 60:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.

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A 12-measure musical score in treble clef, featuring a sequence of eighth and sixteenth notes with various accidentals. The measures are numbered 1 through 12. The key signature is one sharp (F#), and the time signature is 4/4. The melody is as follows:

- Measure 1: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3.
- Measure 2: G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3.
- Measure 3: B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2.
- Measure 4: D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0.
- Measure 5: F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0, C0, B0.
- Measure 6: A0, G0, F#0, E0, D0, C0, B0, A0, G0, F#0, E0, D0.
- Measure 7: C1, B0, A0, G0, F#0, E0, D0, C1, B0, A0, G0, F#0.
- Measure 8: E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1, B1, A1.
- Measure 9: G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1, D1, C1.
- Measure 10: B1, A1, G1, F#1, E1, D1, C1, B1, A1, G1, F#1, E1.
- Measure 11: D2, C2, B1, A1, G1, F#1, E1, D2, C2, B1, A1, G1.
- Measure 12: F#2, E2, D2, C2, B2, A2, G2, F#2, E2, D2, C2, B2.

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This musical score is for Lesson 2, A-/B₂. It consists of 12 numbered staves of music, each containing a single melodic line. The key signature is G minor, indicated by two flats (Bb and Eb) at the beginning of the first staff. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The music is written in a single system, with each staff numbered 1 through 12. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats) to indicate the specific pitches and rhythms. The piece concludes with a double bar line at the end of the 12th staff.

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The image displays a page of musical notation for a piano piece. It consists of 12 staves, each numbered from 1 to 12. The music is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/2 time signature. The notation includes various note values, rests, and accidentals, with some notes marked with a 'b' for flat. The staves are numbered 1 through 12, and the music concludes with a double bar line on the final staff.

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12-measure exercise in G major, 2/4 time. The score is written on 12 staves, numbered 1 to 12. The key signature has one sharp (F#) and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The exercise ends with a double bar line on the 12th staff.

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The image displays a musical score for a single melodic line, organized into 12 numbered staves. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and accidentals (sharps and naturals). The staves are arranged vertically, and the music flows from top to bottom. The notation is clear and legible, with standard musical symbols used throughout.

DESCENDING GRID: B-/C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B-/C	C-/C#	C#-/D	D-/Eb	Eb-/E	E-/F	F-/F#	F#-/G	G-/Ab	Ab-/A	A-/Bb	Bb-/B

EXAMPLE using the same melodic phrase from each starting note of the grid.

B-/C	C-/C#	C#-/D	D-/Eb

EXAMPLE using different melodic phrases from each starting note of the grid.

B-/C	C-/C#	C#-/D	D-/Eb

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B-/C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B-/C B \flat -/B A-/B \flat G \sharp -/A G-/A \flat F \sharp -/G F-/G \flat E-/F D \sharp -/E D-/E \flat C \sharp -/D C- D \flat

A 6x12 grid of musical staves. Each row represents a starting note from the B-/C grid, and each column represents an 8-note hexatonic scale starting from that note. The scales are written in treble clef. The notes in each scale are: B-/C: B, C, D, E, F, G; B \flat -/B: B \flat , B, C, D, E, F; A-/B \flat : A, B \flat , B, C, D, E; G \sharp -/A: G \sharp , A, B, C, D, E; G-/A \flat : G, A \flat , B, C, D, E; F \sharp -/G: F \sharp , G, A, B, C, D; F-/G \flat : F, G \flat , A, B, C, D; E-/F: E, F, G, A, B, C; D \sharp -/E: D \sharp , E, F, G, A, B; D-/E \flat : D, E \flat , F, G, A, B; C \sharp -/D: C \sharp , D, E, F, G, A; C- D \flat : C, D \flat , E, F, G, A.

EXAMPLE using the same melodic phrase from each starting note of the grid.

Four musical staves showing the same melodic phrase starting from different notes of the grid. The phrases are: B-/C (B, C, D, E, F, G), B \flat -/B (B \flat , B, C, D, E, F), A-/B \flat (A, B \flat , B, C, D, E), and G \sharp -/A (G \sharp , A, B, C, D, E).

EXAMPLE using different melodic phrases from each starting note of the grid.

Four musical staves showing different melodic phrases starting from different notes of the grid. The phrases are: B-/C (B, C, D, E, F, G), B \flat -/B (B \flat , B, C, D, E, F), A-/B \flat (A, B \flat , B, C, D, E), and G \sharp -/A (G \sharp , A, B, C, D, E).

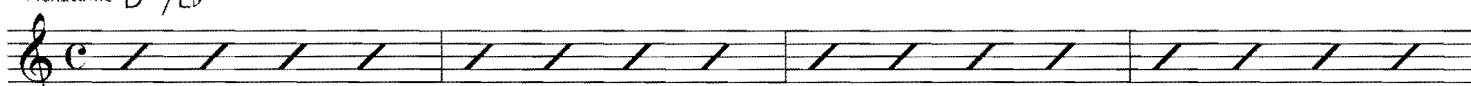
Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Try using this hexatonic on tunes 1, 2 and 4 as follows.

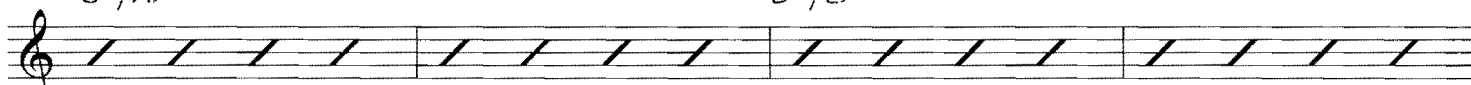
TUNE 1 (CD TRACKS 3 & 4) | C

Hexatonic D⁻/E^b



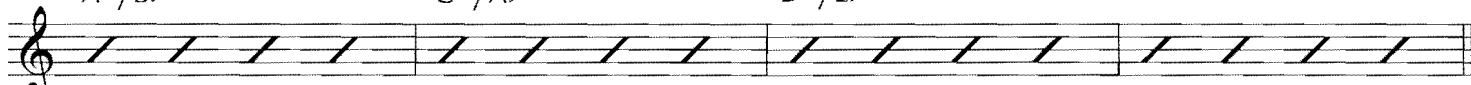
Chord F⁷_{sus}

5 G⁻/A^b D⁻/E^b



B^b7_{sus} F⁷_{sus}

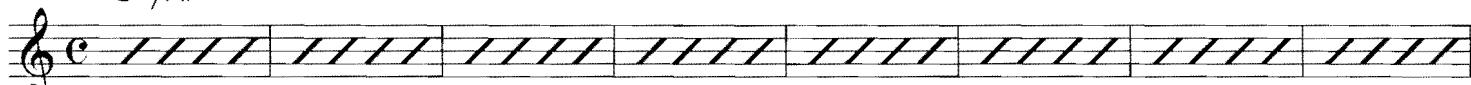
9 A⁻/B^b G⁻/A^b D⁻/E^b



C⁷_{sus} B^b7_{sus} F⁷_{sus}

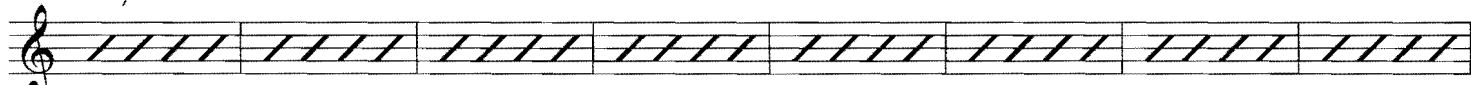
TUNE 2 (CD TRACKS 5 & 6) | C

G⁻/A^b



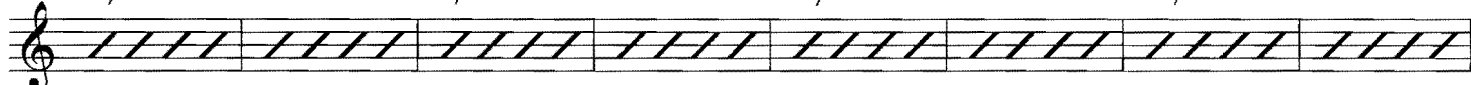
B^b7_{sus}

9 G⁻/A^b




B^b7_{sus}

17 B⁻/C E⁻/F A⁻/B^b D⁻/E^b



D⁷ G⁷ C⁷_{sus} F⁷_{sus}

25 G⁻/A^b



B^b7_{sus}

TUNE 4 (CD TRACK 8) | C

Hexatonic B-/C

D-/E^b

Chord A-/D C-/F

9 B-/C

D-/E^b

A-/D C-/F

17 C-/D^b

E^b-/E

B^b-/E^b D^b-

25 B-/C

D-/E^b

A-/D C-/F

TUNE 1 (CD TRACKS 3 & 4) | B^b

Hexatonic E-/F

Chord G⁷_{sus}

A-/B^b

E-/F

C⁷_{sus} G⁷_{sus}

B-/C

A-/B^b

E-/F

D⁷_{sus} C⁷_{sus} G⁷_{sus}

TUNE 2 (CD TRACKS 5 & 6) | B \flat

B \flat

1 A-/ $B\flat$
C7sus

9 A-/ $B\flat$
C7sus

17 C \sharp -/D F \sharp -/G B-/C E-/F
E7 A7 D7sus G7sus

25 A-/ $B\flat$
C7sus

TUNE 4 (CD TRACK 8) | B \flat

Hexatonic C \sharp -/D E-/F
Chord B-/E D-/G

9 C \sharp -/D E-/F
B-/E D-/G

17 D-/E \flat F-/F \sharp
C-/F E \flat -

25 C \sharp -/D E-/F
B-/E D-/G

TUNE 1 (CD TRACKS 3 & 4) | E \flat

Hexatonic B-/C

Chord D 7_{sus}

E-/F B-/C

G 7_{sus} D 7_{sus}

F#-/G E-/F B-/C

A 7_{sus} G 7_{sus} D 7_{sus}

TUNE 2 (CD TRACKS 5 & 6) | E \flat

E-/F

G 7_{sus}

E-/F

G 7_{sus}

G#-/A C#-/D F#-/G B-/C

B 7 E 7 A 7_{sus} D 7_{sus}

E-/F

G 7_{sus}



TUNE 4 (CD TRACK 8) | E♭

Hexatonic G♯-/A

B-/C

Staff 1: Treble clef, C-clef, 8 measures of slanted lines.

Chord F♯-/B

A-/D

9 G♯-/A

B-/C

Staff 2: Treble clef, C-clef, 8 measures of slanted lines.

F♯-/B

A-/D

17 A-/B♭

C-/C♯

Staff 3: Treble clef, C-clef, 8 measures of slanted lines.

G-/C

B♭-

25 G♯-/A

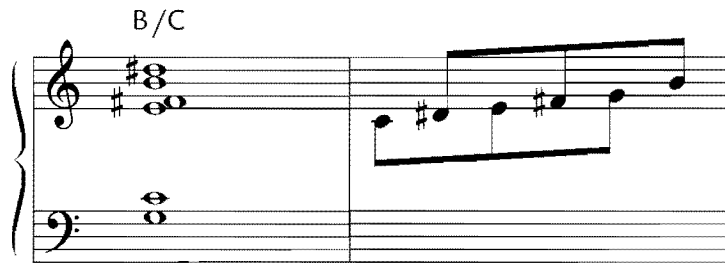
B-/C

Staff 4: Treble clef, C-clef, 8 measures of slanted lines.

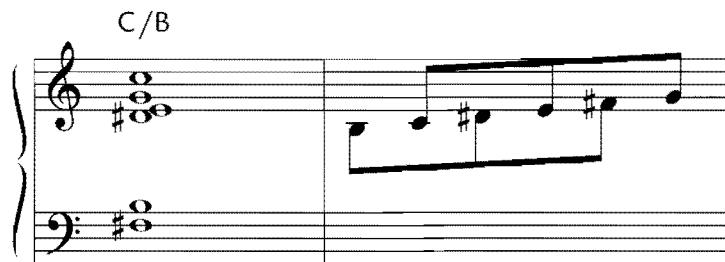
F♯-/B

A-/D

The third hexatonic we will investigate is major over major a half step apart. When the B triad is voiced over the C triad, major 7th intervals are sounded. If you invert these triads and voice the C triad on top of the B triad, minor 9th intervals are sounded. In some instances you might want the more dissonant sound of minor 9ths.

EXAMPLE

B/C creates major 7th intervals between the C and B, the G and F# and the E and D#.



C/B creates minor 9th intervals between the D# and E, the F# and G and the B and C. This major over major hexatonic can fit over many chords. For example, it can be played on CΔ7, A-7, D7, FØ, B7♭9, E♭7 or E-7.

The image displays a musical score for a chorus, consisting of 12 numbered staves of music. The notation is in treble clef and features a key signature of two sharps (F# and C#). The music is written in a single melodic line across the staves. The notation includes various note values, including eighth and sixteenth notes, and rests. The staves are numbered 1 through 12, indicating the sequence of the chorus. The music is written in a single melodic line across the staves.

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This image shows a musical score for measures 37 through 48. The notation is written on ten staves, each beginning with a treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with frequent use of accidentals (sharps and naturals) to indicate chromatic movement. Measure numbers 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48 are printed at the beginning of their respective staves. The notation is clear and professional, typical of a printed musical manuscript.

This musical score consists of ten staves, each representing a measure of music. The measures are numbered 49 through 60. The notation is written on a single treble clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The music is composed of eighth and sixteenth notes, often beamed together in groups. Measure 49 starts with a quarter rest followed by a series of eighth notes. Measures 50 through 53 continue with similar rhythmic patterns, featuring various intervals and accidentals. Measure 54 begins with a sharp sign (#) before the first note. Measures 55 through 58 show a continuation of the melodic line with some changes in rhythm. Measure 59 starts with a sharp sign (#) before the first note. Measure 60 concludes the sequence with a final note and a sharp sign (#) before the next measure's start.

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This musical score is written for a single melodic line in G major (one sharp, F#) and 3/4 time. It consists of 12 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The staves are numbered 1 through 12 at the beginning of each line. The piece concludes with a double bar line on the 12th staff.

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This image shows a page of musical notation, likely a score for a single melodic line. The page contains 12 staves, numbered 1 through 12. Each staff is written in treble clef and features a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The notation is a continuous melodic line, with notes and rests connected by stems. The notes are primarily quarter and eighth notes, with some sixteenth notes. There are several accidentals, including sharps and naturals, which change the pitch of the notes. The overall style is that of a handwritten musical score, with clear notation and a consistent layout.

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12 staves of musical notation, numbered 1 to 12. Each staff contains a complex melodic line with many accidentals (sharps, flats, naturals) and some triplets. The notation is in a single system, with staves connected by a brace on the left. The key signature is not explicitly shown, but the notes suggest a complex, possibly chromatic, key signature. The notation is dense, with many beamed notes and accidentals.

This musical score consists of 12 numbered staves, each containing a complex melodic line. The notation is written on a five-line staff with a treble clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. Numerous accidentals (sharps, flats, and naturals) are used throughout the piece, indicating a key signature that changes frequently. The staves are numbered 1 through 12, and the music concludes with a double bar line at the end of the 12th staff.

12 numbered staves of musical notation, each containing a single melodic line. The notation is in treble clef with a key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes, often beamed together in groups. The staves are numbered 1 through 12 at the beginning of each line.

This musical score is a guitar exercise consisting of 12 numbered staves. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as treble clefs, sharps, and slurs.

The exercise is written for a single melodic line on a guitar. The notation includes various musical symbols such as treble clefs, sharps, and slurs. The exercise is divided into 12 numbered staves, each containing a sequence of notes and rests. The notes are primarily eighth and sixteenth notes, often grouped with slurs. The key signature is one sharp (F#) and the time signature is common time (C).

The exercise is a single melodic line, likely for a guitar. The notation includes various musical symbols such as treble clefs, sharps, and slurs. The exercise is divided into 12 numbered staves, each containing a sequence of notes and rests. The notes are primarily eighth and sixteenth notes, often grouped with slurs. The key signature is one sharp (F#) and the time signature is common time (C).

12 numbered musical staves, each containing a single line of music in treble clef with a key signature of one sharp (F#). The staves are numbered 1 through 12 at the beginning of each line. The music consists of eighth and sixteenth notes, often beamed together in groups, with various accidentals (sharps and naturals) indicating specific pitches. The notation is typical of a guitar or piano solo.

DESCENDING GRID: B/C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B/C	C/C#	C#/D	D/E \flat	E \flat /E	E/F	F/F#	F#/G	G/A \flat	A \flat /A	A/B \flat	B \flat /B

EXAMPLE using the same melodic phrase from each starting note of the grid.

B/C	C/C#	C#/D	D/E \flat

EXAMPLE using different melodic phrases from each starting note of the grid.

B/C	C/C#	C#/D	D/E \flat

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: 5/4

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B/C	B \flat /B	A/B \flat	A \flat /A	G/A \flat	F \sharp /G	F/G \flat	E/F	E \flat /E	D/E \flat	D \flat /D	C/D \flat

EXAMPLE using the same melodic phrase from each starting note of the grid.

B/C	B \flat /B	A/B \flat	A \flat /A

EXAMPLE using different melodic phrases from each starting note of the grid.

B/C	B \flat /B	A/B \flat	A \flat /A

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

TUNE 5 (CD TRACKS 9 & 10) | C

Hexatonic C/D \flat

Chord G \emptyset C7 \flat 9 G \emptyset C7 \flat 9

5 G \emptyset C7 \flat 9 G \emptyset C7 \flat 9

9 G \emptyset C7 \flat 9 G \emptyset C7 \flat 9

13 G \emptyset C7 \flat 9 G \emptyset C7 \flat 9

17 D/E \flat D/E \flat A/B \flat C-7 F7 B \flat Δ

21 F/G \flat F/G \flat E/F E/F E \flat -7 A \flat 7 D-7 G7

25 C/D \flat G \emptyset C7 \flat 9 G \emptyset C7 \flat 9

29 G \emptyset C7 \flat 9 G \emptyset C7 \flat 9

This hexatonic when played over a minor 7 \flat 5 chord (\emptyset) sounds a \flat 9 and a \sharp 13 which may or may not be what you want. Try it, you might like it! On a minor 7th chord, the upper triad sounds the 9, \sharp 11 and 13. On a dominant chord, the two triads include the \sharp 9 and the \flat 9 as well as the \sharp 11 and the 3rd. Like a blues scale, in the wrong hands this

TUNE 6 (PROGRESSION 1) (CD TRACK 11) | C

E/F ⌋ D-7
 G7 C-7 D/E \flat F7
 C/D \flat ⌋ B \flat -7
 Eb7 A \flat -7 B \flat /B D \flat 7
 G \sharp /A ⌋ F \sharp -7
 B7 E-7 F \sharp /G A7

TUNE 7 (PROGRESSION 2) (CD TRACK 12) | C

F/G \flat ⌋ E \flat -7
 A \flat 7 C \sharp -7 F \sharp 7
 E \flat /E
 C \sharp /D ⌋ B-7
 E7 A-7 D7
 B/C
 A/B \flat ⌋ G-7
 C7 F-7 B \flat 7
 G/A \flat

Of course, improvising and using only one particular hexatonic sounds very one-dimensional. Nevertheless, it is a good way to practice in order to make it your own. Try integrating this approach with other melodic material.

Try progressions 1 and 2 with this hexatonic, too.

TUNE 6 (CD TRACK 11) | C

Staff 1 (Measures 1-4):
 Measure 1: D-7 (Chord: E \flat /E)
 Measure 2: G7 (Chord: D \flat /D)
 Measure 3: C-7
 Measure 4: F7

Staff 2 (Measures 5-8):
 Measure 5: B \flat -7 (Chord: B/C)
 Measure 6: E \flat 7 (Chord: A/B \flat)
 Measure 7: A \flat -7
 Measure 8: D \flat 7

Staff 3 (Measures 9-12):
 Measure 9: F \sharp -7 (Chord: G/A \flat)
 Measure 10: B7
 Measure 11: E-7 (Chord: F/F \sharp)
 Measure 12: A7

TUNE 7 (CD TRACK 12) | C

Staff 1 (Measures 1-4):
 Measure 1: E \flat -7 (Chord: E/F)
 Measure 2: A \flat 7 (Chord: D/E \flat)
 Measure 3: C \sharp -7
 Measure 4: F \sharp 7

Staff 2 (Measures 5-8):
 Measure 5: B-7 (Chord: C/C \sharp)
 Measure 6: E7 (Chord: B \flat /B)
 Measure 7: A-7
 Measure 8: D7

Staff 3 (Measures 9-12):
 Measure 9: G-7 (Chord: A \flat /A)
 Measure 10: C7 (Chord: G \flat /G)
 Measure 11: F-7
 Measure 12: B \flat 7

When played on a dominant chord, this hexatonic sounds the $\sharp 13$ and $\flat 13$, as well as the $\flat 9$ and $\sharp 9$. Try anticipating the dominant chord by playing the hexatonic on the preceding minor 7 chord. This is meant to be a particular sound and, of course, over-using it would be comparable to over-spiced food.

For the minor 7th chords you may either use the hexatonics given on the previous page or play any "regular" scale.

Hexatonic D/E \flat

Chord A \emptyset D7 \flat 9 A \emptyset D7 \flat 9

A \emptyset D7 \flat 9 A \emptyset D7 \flat 9

A \emptyset D7 \flat 9 A \emptyset D7 \flat 9

A \emptyset D7 \flat 9 A \emptyset D7 \flat 9

E/F E/F B/C
D-7 G7 C Δ

G/A \flat G/A \sharp F \sharp /G F \sharp /G
F-7 B \flat 7 E-7 A7

D/E \flat
A \emptyset D7 \flat 9 A \emptyset D7 \flat 9

A \emptyset D7 \flat 9 A \emptyset D7 \flat 9

This hexatonic when played over a minor 7 \flat 5 chord (\emptyset) sounds a \flat 9 and a \sharp 13 which may or may not be what you want. Try it, you might like it! On a minor 7th chord, the upper triad sounds the 9, \sharp 11 and 13. On a dominant chord, the two triads include the \sharp 9 and the \flat 9 as well as the \sharp 11 and the 3rd. Like a blues scale, in the wrong hands this could be devastating!

TUNE 6 (PROGRESSION 1) (CD TRACK 11) | B \flat

F \sharp /G \times E/F \times
 E-7 A7 D-7 G7
 5 D/E \flat \times C/D \flat \times
 C-7 F7 B \flat -7 E \flat 7
 9 B \flat /B \times A \flat /A \times
 A \flat -7 D \flat 7 F \sharp -7 B7

TUNE 7 (PROGRESSION 2) (CD TRACK 12) | B \flat

G/A \flat \times F/G \flat \times
 F-7 B \flat 7 E \flat -7 A \flat 7
 5 E \flat /E \times C \sharp /D \times
 C \sharp -7 F \sharp 7 B-7 E7
 9 B/C \times A/B \flat \times
 A-7 D7 G-7 C7

Of course, improvising and using only one particular hexatonic sounds very one-dimensional. Nevertheless, it is a good way to practice in order to make it your own. Try integrating this approach with other melodic material.

Staff 1: F/F \sharp | E \flat /E |
 E-7 | A7 | D-7 | G7

Staff 2: D \flat /D | B/C |
 C-7 | F7 | B \flat -7 | E \flat 7

Staff 3: A/B \flat | G/A \flat |
 A \flat -7 | D \flat 7 | F \sharp -7 | B7

TUNE 7 (CD TRACK 12) | B \flat

Staff 1: F \sharp /G | E/F |
 F-7 | B \flat 7 | E \flat -7 | A \flat 7

Staff 2: D/E \flat | C/C \sharp |
 C \sharp -7 | F \sharp 7 | B-7 | E7

Staff 3: B \flat /B | A \flat /A |
 A-7 | D7 | G-7 | C7

When played on a dominant chord, this hexatonic sounds the $\flat 13$ and $\sharp 13$, as well as the $\flat 9$ and $\sharp 9$. Try anticipating the dominant chord by playing the hexatonic on the preceding minor 7 chord. This is meant to be a particular sound and, of course, overusing it would be comparable to over-spiced food.

For the minor 7th chords you may either use the hexatonics given on the previous page or play any “regular” scale.

TUNE 5 (CD TRACKS 9 & 10) | E₇

E₇

Hexatonic: A B₇

Chord E^o A7^{b9} E^o A7^{b9}

5 E^o A7^{b9} E^o A7^{b9}

9 E^o A7^{b9} E^o A7^{b9}

13 E^o A7^{b9} E^o A7^{b9}

17 B/C B/C F[#]/G A-7 D7 GΔ

21 D/E_b D/E_b C[#]/D C[#]/D C-7 F7 B-7 E7

25 A/B_b E^o A7^{b9} E^o A7^{b9}

29 E^o A7^{b9} E^o A7^{b9}

This hexatonic when played over a minor 7^{b5} chord (°) sounds a ♭9 and a ♯13 which may or may not be what you want. Try it, you might like it! On a minor 7th chord, the upper triad sounds the 9, ♯11 and 13. On a dominant chord, the two triads include the ♯9 and the ♭9 as well as the ♯11 and the 3rd. Like a blues scale, in the wrong hands this could be devastating!

TUNE 6 (PROGRESSION 1) (CD TRACK 11) | E \flat

Chord progression for Tune 6 (Progression 1) in E \flat major:

- Staff 1: C \sharp 7/D, B-7, E7, A-7
- Staff 2: A/B, G-7, C7, F-7
- Staff 3: F \sharp 7/G, E-7, A-7, C \sharp -7

TUNE 7 (PROGRESSION 2) (CD TRACK 12) | E \flat

Chord progression for Tune 7 (Progression 2) in E \flat major:

- Staff 1: D/E \flat , C-7, F7, B-7
- Staff 2: B-7/B, A-7, D-7, F-7
- Staff 3: F-7/G, E-7, A7, D-7

Of course, improvising and using only one particular hexatonic sounds very one-dimensional. Nevertheless, it is a good way to practice in order to make it your own. Try integrating this approach with other melodic material.

Try progressions 1 and 2 with this hexatonic, too.



TUNE 6 (CD TRACK 11) | E \flat

Staff 1: C/C \sharp B \flat -7 E7 A-7 D7

Staff 2: A \flat /A G-7 C7 F-7 B \flat 7

Staff 3: E/F E \flat -7 A \flat 7 C \sharp -7 F \sharp 7

TUNE 7 (CD TRACK 12) | E \flat

Staff 1: D \flat /D C-7 F7 B \flat -7 E \flat 7

Staff 2: A/A \flat A \flat -7 D \flat 7 F \sharp -7 B7

Staff 3: F/F \sharp E-7 A7 D-7 G7

When played on a dominant chord, this hexatonic sounds the $\sharp 13$ and $\flat 13$, as well as the $\flat 9$ and $\sharp 9$. Try anticipating the dominant chord by playing the hexatonic on the preceding minor 7 chord. This is meant to be a particular sound and, of course, over-using it would be comparable to over-spiced food.

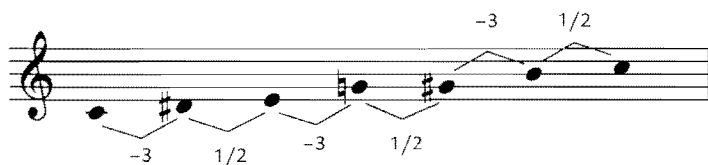
For the minor 7th chords you may either use the hexatonics given on the previous page or play any "regular" scale.

The fourth hexatonic to consider is augmented over augmented, a half step apart.

EXAMPLE: B⁺/C⁺



This hexatonic is a symmetric one, so there are actually only four of them. B⁺/C⁺ is the same as E^b+/E⁺ and G⁺/A^b+. The scale built on these two augmented triads follows a pattern of minor third, half step, minor third, half step, etc.



B⁺/C⁺ fits over the following chords: CΔ7, EΔ7, A^bΔ7, CΔ augmented, EΔ augmented, A^bΔ augmented, A-7, D7, C^b-7, F^b7, F-7, B^b7, F^bΔ, B7^b9, B^bΔ, E^b7^b9, D^b, G7^b9.

Here are 72 different melodies based on the hexatonic B⁺/C⁺, E^b+/E⁺, G⁺/A^b+

B+ C+

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This page contains ten staves of musical notation, numbered 13 through 24. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation is written in a style typical of guitar sheet music, with notes and accidentals clearly marked. The sequence of notes and accidentals varies across the staves, creating a melodic line. The notation includes various rhythmic values and accidentals such as sharps, naturals, and double naturals.

This musical score consists of ten staves, each containing a single measure of music. The measures are numbered 25 through 36. The notation is written on a five-line staff in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The music is composed of eighth and sixteenth notes, often beamed together in groups. Many notes are marked with a sharp sign (#). The melody moves generally upwards from measure 25 to 36, with some chromatic descents and leaps. The final measure (36) ends with a whole note on a high G (G5).

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A musical score for guitar, measures 49 through 60. The score is written on ten staves, each beginning with a treble clef. The key signature is B major, indicated by two sharps (F# and C#) at the start of measure 54. The time signature is 4/4, indicated by a '4' in the top left corner. The music consists of a single melodic line with various rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests. Measure numbers 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, and 60 are printed at the beginning of their respective staves.

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This musical score, titled 'Exercise 4', is designed for a B+/C+ skill level. It consists of 12 staves, each beginning with a measure number from 1 to 12. The music is written in treble clef with a key signature of one sharp (F#). The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The exercise is structured as a continuous melodic line across the 12 staves.

Staff 1: Measure 1. Starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The staff continues with a series of eighth and sixteenth notes, ending with a quarter note G4.

Staff 2: Measure 2. Continues the melodic line with eighth and sixteenth notes, ending with a quarter note F#4.

Staff 3: Measure 3. Continues the melodic line, ending with a quarter note E4.

Staff 4: Measure 4. Continues the melodic line, ending with a quarter note D4.

Staff 5: Measure 5. Continues the melodic line, ending with a quarter note C4.

Staff 6: Measure 6. Continues the melodic line, ending with a quarter note B3.

Staff 7: Measure 7. Continues the melodic line, ending with a quarter note A3.

Staff 8: Measure 8. Continues the melodic line, ending with a quarter note G3.

Staff 9: Measure 9. Continues the melodic line, ending with a quarter note F#3.

Staff 10: Measure 10. Continues the melodic line, ending with a quarter note E3.

Staff 11: Measure 11. Continues the melodic line, ending with a quarter note D3.

Staff 12: Measure 12. Continues the melodic line, ending with a quarter note C3.

This page contains 12 staves of musical notation, numbered 1 through 12. Each staff is written in treble clef with a key signature of one sharp (F#). The notation is a single melodic line on each staff, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The staves are arranged vertically, with the first staff at the top and the twelfth at the bottom. The notation is dense and complex, with many beamed notes and frequent use of sharps and naturals.

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12 staves of musical notation, numbered 1 to 12. Each staff contains a single melodic line in treble clef with a key signature of one flat and a 2/4 time signature. The notation includes various note values, rests, and accidentals.

This musical exercise consists of 12 measures, each containing a single staff of music. The key signature is one flat (B-flat), and the time signature is 4/4. The exercise is written for piano and features a consistent harmonic progression of G7 and A7+ chords. The melody is composed of eighth and sixteenth notes, often beamed together in groups of four. The exercise is numbered 1 through 12 at the beginning of each staff.

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12 measures of musical notation, numbered 1 through 12, arranged vertically. Each measure is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats).

The measures are numbered 1 through 12, indicating a sequence of musical phrases or a single melodic line. The notation is complex, featuring many accidentals and note values, suggesting a piece in a minor key or a complex harmonic structure.

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This image shows a page of musical notation, likely a score for a single melodic line. The page contains 12 staves, numbered 1 through 12. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation is written in a continuous, flowing style, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps, flats, and naturals). The music appears to be a single melodic line, possibly for a flute or violin. The staves are arranged vertically, and the notation is clear and legible.

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This image displays a page of musical notation, consisting of 11 staves. Each staff contains a single melodic line. The key signature is two sharps (F# and C#), and the time signature is 2/4. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a single system, with each staff representing a different voice or instrument. The notation is clear and legible, with a focus on the melodic contour and harmonic structure.

DESCENDING GRID: B+/C+

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B-	C-	C-/C+	C#+/D+	D+/E+	E+/E+	E+/F+	F+/F#+	F#+/G+	G+/A+	A+/A+	A+/B+	B+/B+

EXAMPLE using the same melodic phrase from each starting note of the grid.

B+/C+	C+/C#+	C#+/D+	D+/E+

EXAMPLE using different melodic phrases from each starting note of the grid.

B+/C+	C+/C#+	C#+/D+	D+/E+

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B+/C+

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B+/C+	B \flat +/B+	A+/B \flat +	A \flat +/A+	G+/A \flat +	F \sharp +/G+	F+/F \sharp +	E+/F+	E \flat +/E+	D+/E \flat +	D \flat +/D+	C+/D \flat

EXAMPLE using the same melodic phrase from each starting note of the grid.

B+/C+	B \flat +/B+	A+/B \flat +	A \flat +/A+

EXAMPLE using different melodic phrases from each starting note of the grid.

B+/C+	B \flat +/B+	A+/B \flat +	A \flat +/A+

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

TUNE 8 (CD TRACK 13) | C

G- A \flat -	C+/D \flat + (E \flat +/E+)	G+/A \flat +	G \flat +/G+ (A \flat +/A+)
A \flat Δ	B \flat -7 E \flat 7	A \flat Δ	E \flat -7 A \flat 7
C- D \flat -	G+/A \flat +	D+/E \flat +	⌘ (F+/F \sharp +) F7 \flat 9
D \flat Δ	D \emptyset G7 \flat 9 \flat 13	C-7	
C- D \flat +	⌘ (E \flat +/E+)	D+/E \flat +	⌘ (F+/F \sharp +) F7
B \flat -7	E \flat 7	C-7	
E-/F+	⌘ (G+/A \flat +) D+/E \flat +	(F+/F \sharp +) C+/D \flat +	(E \flat +/E+) B \flat -7 E \flat 7
D-7	G7	C-7 F7	
G-/A \flat +	C+/D \flat +	(E \flat +/E+) G+/A \flat +	G \flat +/G+ (A \flat +/A+)
A \flat Δ	B \flat -7 E \flat 7	A \flat Δ	E \flat -7 A \flat 7
C+/D \flat +	G+/A \flat +	D+/E \flat +	⌘ (F+/F \sharp +) F7 \flat 9
D \flat Δ	D \emptyset G7 \flat 9 \flat 13	C-7	
C+/D \flat +	⌘ (E \flat +/E+)	F+/F \sharp +	⌘ F7 alt.
B \flat -7	E \flat 7	C \emptyset	
C+/D \flat +	⌘ (E \flat +/E+)	G+/A \flat +	C+/D \flat +
B \flat -7	E \flat 7	A \flat Δ	E \flat +/E+ B \flat -7 E \flat 7

The chords in parenthesis are optional as they create more of an altered sound.

TUNE 12 (CD TRACK 17) | C

E⁷⁺/E⁺ B⁺/C⁺

E^Δ#⁵ C^Δ#⁵

G⁻/A⁷⁺ E⁺/F⁺

A⁷Δ^{#5} F^Δ#⁵

C⁻/D⁷⁺ A^{b+}/A⁺

D⁷Δ^{#5} A^Δ#⁵

F⁻/G⁷⁺ C^{#+}/D⁺

G⁷Δ^{#5} D^Δ#⁵

A⁺/B^{b+} F^{#+}/G⁺

B⁷Δ^{#5} G^Δ#⁵

D⁺/E^{b+} B^{b+}/B⁺

E⁷Δ^{#5} B^Δ#⁵

TUNE 8 (CD TRACK 13) | B \flat

B \flat

Hexatonic A $+$ /B \flat $+$ D $+$ /E \flat $+$ (F $+$ /G \flat $+$) A $+$ /B \flat $+$ A \flat $+$ /A $+$ (B \flat $+$ /B $+$)

Chord B \flat Δ C-7 F7 B \flat Δ F-7 B \flat 7

5 D $+$ /E \flat $+$ A $+$ /B \flat $+$ E $+$ /F $+$ \times (G $+$ /A \flat $+$)

E \flat Δ E \emptyset A7 \flat 9 \flat 13 D-7 G7 \flat 9

9 D $+$ /E \flat $+$ \times (F $+$ /G \flat $+$) E $+$ /F $+$ \times (G $+$ /A \flat $+$)

C-7 F7 D-7 G7

13 F \sharp $+$ /G $+$ \times (A $+$ /B \flat $+$) E $+$ /F $+$ (G $+$ /A \flat $+$) D $+$ /E \flat $+$ (F $+$ /G \flat $+$)

E-7 A7 D-7 G7 C-7 F7

17 A $+$ /B \flat $+$ D $+$ /E \flat $+$ (F $+$ /G \flat $+$) A $+$ /B \flat $+$ A \flat $+$ /A $+$ (B \flat $+$ /B $+$)

B \flat Δ C-7 F7 B \flat Δ F-7 B \flat 7

21 D $+$ /E \flat $+$ A $+$ /B \flat $+$ E $+$ /F $+$ \times (G $+$ /A \flat $+$)

E \flat Δ E \emptyset A7 \flat 9 \flat 13 D-7 G7 \flat 9

25 D $+$ /E \flat $+$ \times (F $+$ /G \flat $+$) G $+$ /A \flat $+$ \times

C-7 F7 D \emptyset G7 alt.

29 D $+$ /E \flat $+$ \times (F $+$ /G \flat $+$) A $+$ /B \flat $+$ D $+$ /E \flat $+$ F $+$ /G \flat $+$

C-7 F7 B \flat Δ C-7 F7

The chords in parenthesis are optional as they create more of an altered sound.

F $^+$ /G \flat $^+$ C \sharp $^+$ /D $^+$
G \flat Δ $^{\sharp 5}$ D Δ $^{\sharp 5}$

A $^-$ /B \flat $^+$ F \sharp $^+$ /G $^+$
B \flat Δ $^{\sharp 5}$ G Δ $^{\sharp 5}$

D $^-$ /E \flat $^+$ B \flat $^+$ /B $^+$
E \flat Δ $^{\sharp 5}$ B Δ $^{\sharp 5}$

G $^-$ /A \flat $^+$ E \flat $^+$ /E $^+$
A \flat Δ $^{\sharp 5}$ E Δ $^{\sharp 5}$

B $^-$ /C $^+$ A \flat $^+$ /A $^+$
C Δ $^{\sharp 5}$ A Δ $^{\sharp 5}$

E $^-$ /F $^+$ C $^+$ /D \flat $^+$
F Δ $^{\sharp 5}$ D \flat Δ $^{\sharp 5}$

TUNE 8 (CD TRACK 13) | E \flat E \flat

Hexatonic E $^+$ /F $^+$ A $^+$ /B \flat^+ (C $^+$ /D \flat^+) E $^+$ /F $^+$ E \flat^+ /E $^+$ (F $^+$ /G \flat^+)

Chord F Δ G-7 C7 F Δ C-7 F7

5 A $^+$ /B \flat^+ E $^+$ /F $^+$ B $^+$ /C $^+$ \times (D $^+$ /E \flat^+)

B $\flat\Delta$ B \emptyset E7 $\flat^9\flat^{13}$ A-7 D7 \flat^9

9 A $^+$ /B \flat^+ \times (C $^+$ /D \flat^+) B $^+$ /C $^+$ \times (D $^+$ /E \flat^+)

G-7 C7 A-7 D7

13 C \sharp^+ /D $^+$ \times (E $^+$ /F $^+$) B $^+$ /C $^+$ (D $^+$ /E \flat^+) A $^+$ /B \flat^+ (C $^+$ /D \flat^+)

B-7 E7 A-7 D7 G-7 C7

17 E $^+$ /F $^+$ A $^+$ /B \flat^+ (C $^+$ /D \flat^+) E $^+$ /F $^+$ E \flat^+ /E $^+$ (F $^+$ /G \flat^+)

F Δ G-7 C7 F Δ C-7 F7

21 A $^+$ /B \flat^+ E $^+$ /F $^+$ B $^+$ /C $^+$ \times (D $^+$ /E \flat^+)

B $\flat\Delta$ B \emptyset E7 $\flat^9\flat^{13}$ A-7 D7 \flat^9

25 A $^+$ /B \flat^+ \times (C $^+$ /D \flat^+) D $^+$ /E \flat^+ \times

G-7 C7 A \emptyset D7 alt.

29 A $^+$ /B \flat^+ \times (C $^+$ /D \flat^+) E $^+$ /F $^+$ A $^+$ /B \flat^+ C $^+$ /D \flat^+

G-7 C7 F Δ G-7 C7

The chords in parenthesis are optional as they create more of an altered sound.

C ⁺ /D ^{b+}	A ^{b+} /A ⁺
D ^b Δ ^{#5}	AΔ ^{#5}
E ⁻ /F ⁺	C ^{#+} /D ⁺
E ⁻ Δ ^{#5}	DΔ ^{#5}
A ⁻ /B ^{b+}	F ⁺ /G ^{b+}
B ^b Δ ^{#5}	G ^b Δ ^{#5}
D ⁻ /E ^{b+}	B ^{b+} /B ⁺
E ⁻ Δ ^{#5}	BΔ ^{#5}
F ⁻ /G ⁺	E ^{b+} /E ⁺
G ⁻ Δ ^{#5}	EΔ ^{#5}
B ⁻ /C ⁺	G ⁺ /A ^{b+}
CΔ ^{#5}	A ^b Δ ^{#5}

CHAPTER 5

The fifth hexatonic is two major triads a tritone apart.

F[#]/C

This hexatonic creates part of a diminished scale and could be used over C7, E^b7, F[#]7 or A7. Played on a C dominant 7, the hexatonic spells out the root, ^b9, 3, [#]11, 5th and 7th of the chord.

on a C7	on an E ^b 7	on an F [#] 7	on an A7
root ^b 9 3 [#] 11 5 7	13 7 ^b 9 [#] 9 3 5	[#] 11 5 7 root ^b 9 3	^b 9 3 5 13 7 ^b 9

Again here are 72 melodies based on the F[#]/C hexatonic.

1

2

3

4

5

6

7

8

9

10

11

12

113

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E# /C

This image shows a musical score for the song "The Rose Tree" in G major, covering measures 25 through 36. The score is written on ten staves, each beginning with a measure number. The key signature has one sharp (F#), and the time signature is 4/4. The melody is composed of eighth and sixteenth notes, with frequent use of accidentals (sharps and naturals) to indicate the specific notes in the G major scale. The notation includes stems, beams, and individual note heads, with some measures featuring ties or slurs. The overall style is that of a traditional folk song transcription.

37

38

39

40

41

42

43

44

45

46

47

48

This image shows a musical score for a single melodic line, spanning measures 37 to 48. The notation is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, often beamed together in groups. Measure numbers 37 through 48 are printed at the beginning of each line. The music features a series of ascending and descending runs, with frequent use of accidentals (sharps and naturals) to indicate specific pitches. The overall style is that of a classical or romantic-era instrumental piece.

A musical score for a single melodic line, spanning measures 49 to 60. The notation is written on a single staff in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is composed of eighth and sixteenth notes, with frequent use of accidentals (sharps and naturals) to indicate chromatic movement. The sequence of notes is as follows:

- Measure 49: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, 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E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, 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E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, 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E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-

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72

This page contains 12 staves of musical notation, numbered 61 through 72. Each staff is a single melodic line in treble clef, featuring a key signature of one sharp (F#). The notation is dense with many tritones and chromatic runs, suggesting a complex harmonic or technical exercise. The staves are arranged vertically, with the first staff (61) at the top and the last staff (72) at the bottom. The page is numbered 61 at the top left and 72 at the bottom left.

1

2

3

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12

12 measures of musical notation, numbered 1 through 12, arranged in a single column. Each measure is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals (sharps and naturals).

Measure 1: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, 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G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363

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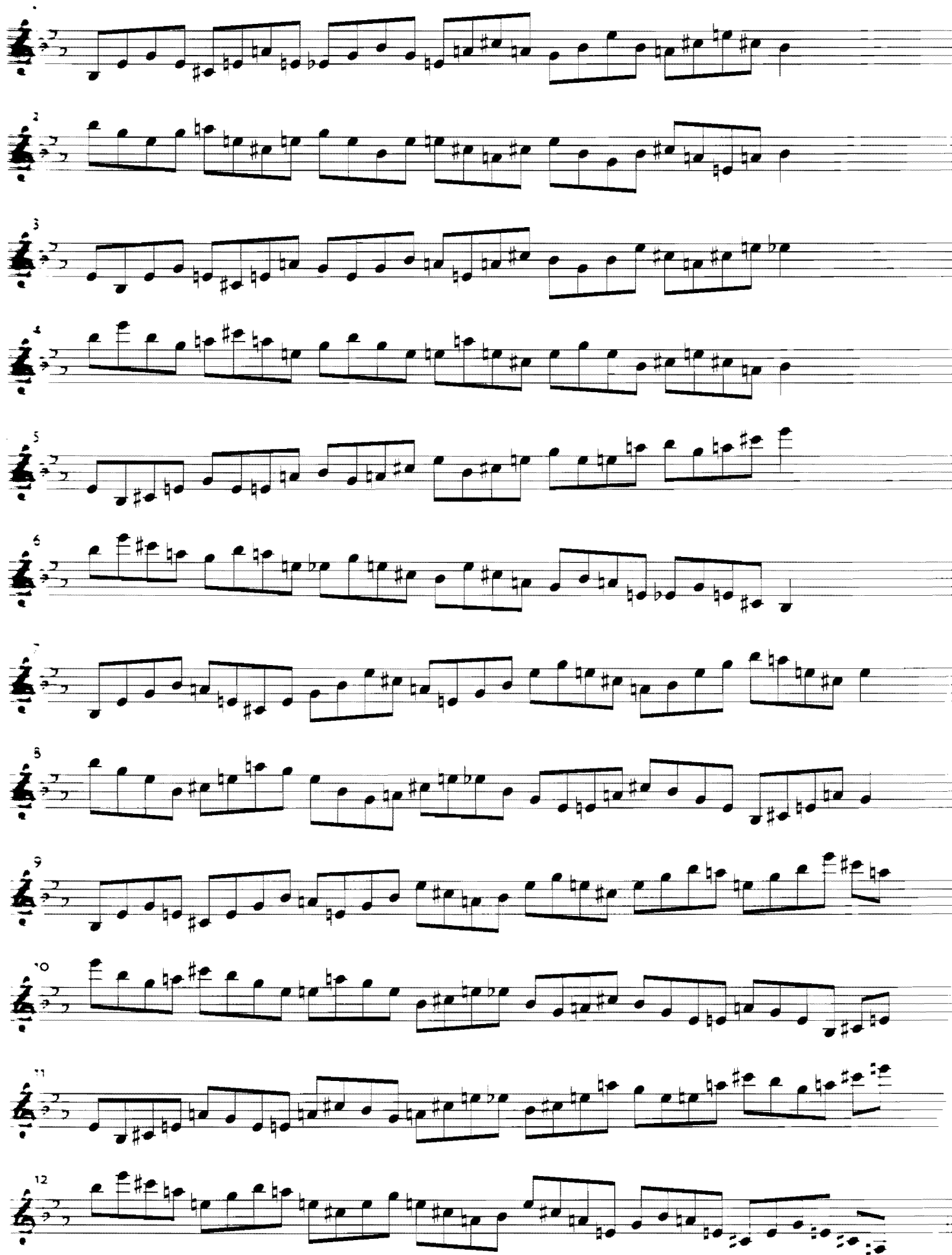
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12 measures of musical notation in a single system, numbered 1 through 12. The notation is in treble clef, 3/4 time, and features a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with frequent use of accidentals (sharps and flats) to indicate chromatic movement. The system is organized into four groups of three staves each, with measure numbers 1-3, 4-6, 7-9, and 10-12 placed at the beginning of each group.



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This musical score consists of 12 numbered measures, each on a single staff. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals (sharps, flats, and naturals). The melody is complex and features many chromatic passages. Measure 1 begins with a treble clef and a key signature change to B-flat major. The piece concludes with a double bar line at the end of measure 12.

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This image shows a page of musical notation, likely a score for a piece of music. It consists of 12 staves, each numbered from 1 to 12. The notation is written in a single system, with each staff containing a series of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The rests are also indicated by horizontal lines. The notation is written in a style that suggests a specific key signature and time signature, though the exact details are not explicitly stated. The overall layout is clean and professional, typical of a printed musical score.

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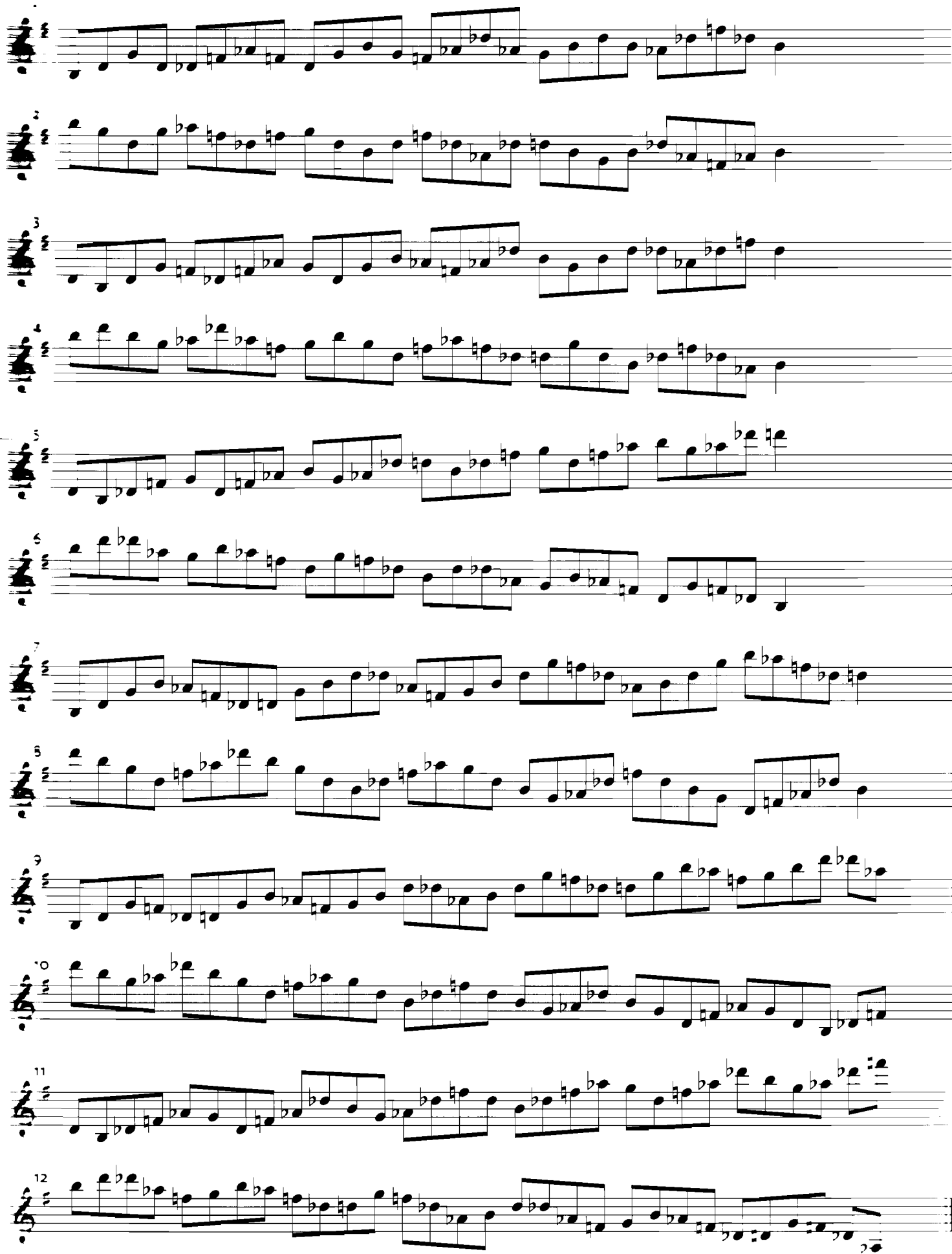
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12-measure musical score in treble clef, 2/4 time signature, featuring a sequence of eighth and sixteenth notes with various accidentals (flats and naturals).

Measure numbers 1 through 12 are indicated on the left side of the staves.



DESCENDING GRID: F \sharp /C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

G \flat /C	G/D \flat	A \flat /D	A/E \flat	B \flat /E	B/F	C/G \flat	D \flat /G	D/A \flat	E \flat /A	E/B \flat	F/B

EXAMPLE using the same melodic phrase from each starting note of the grid.

G \flat /C	G/D \flat	A \flat /D	A/E \flat

EXAMPLE using different melodic phrases from each starting note of the grid.

G \flat /C	G/D \flat	A \flat /D	A/E \flat

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: F#/C

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

F#/C F/B E/Bb Eb/A D/Ab Db/G C/F# B/F Bb/E A/Eb Ab/D G, D#

EXAMPLE using the same melodic phrase from each starting note of the grid.

F#/C F/B E/Bb Eb/A

EXAMPLE using different melodic phrases from each starting note of the grid.

F#/C F/B E/Bb Eb/A

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Try using major triads a tritone apart on tune 8 over the dominant chords.

TUNE 8 (CD TRACK 13) | C

Hexatonic

Chord $A\flat\Delta$ $B\flat-7$ $E\flat7$ $A\flat\Delta$ $E\flat-7$ $A\flat7$

$A/E\flat$ ($F\sharp/C$) $D/A\flat$ (B/F)

5 $D\flat\Delta$ $D\emptyset$ $G7\flat9\flat13$ $C-7$ $F7\flat9$

$D\flat/G$ ($B\flat/E$) B/F ($A\flat/D$)

9 $B\flat-7$ $E\flat7$ $C-7$ $F7$

$A/E\flat$ ($F\sharp/C$) B/F ($A\flat/D$)

13 $D-7$ $G7$ $C-7$ $F7$ $B\flat-7$ $E\flat7$

$D\flat/G$ ($B\flat/E$) B/F ($A\flat/D$) $A/E\flat$ ($F\sharp/C$)

17 $A\flat\Delta$ $B\flat-7$ $E\flat7$ $A\flat\Delta$ $E\flat-7$ $A\flat7$

$A/E\flat$ ($F\sharp/C$) $D/A\flat$ (B/F)

21 $D\flat\Delta$ $D\emptyset$ $G7\flat9\flat13$ $C-7$ $F7\flat9$

$D\flat/G$ ($B\flat/E$) B/F ($A\flat/D$)

25 $B\flat-7$ $E\flat7$ $C\emptyset$ $F7\text{ alt.}$

$A/E\flat$ ($F\sharp/C$) B/F

29 $B\flat-7$ $E\flat7$ $A\flat\Delta$ $B\flat-7$ $E\flat7$

$A/E\flat$ ($F\sharp/C$) $A/E\flat$ ($F\sharp/C$)

Hexatonics in parenthesis create a higher degree of tension.

TUNE 8 (CD TRACK 13) | Bb

B/F (A \flat /D) E/B \flat (D \flat /G)
 B \flat 7 C-7 F7 B \flat 7 F-7 B \flat 7
 Eb/A (C/F \sharp) D \flat /G (B \flat /E)
 Eb7 A7 \flat 9 \flat 13 D-7 G7 \flat 9
 B/F (A \flat /D) D \flat /G (B \flat /E)
 C-7 F7 D-7 G7
 Eb/A (C/F \sharp) D \flat /G (B \flat /E) B/F (A \flat /D)
 E-7 A7 D-7 G7 C-7 F7
 B/F (A \flat /D) E/B \flat (D \flat /G)
 B \flat 7 C-7 F7 B \flat 7 F-7 B \flat 7
 Eb/A (C/F \sharp) D \flat /G (B \flat /E)
 Eb7 A7 \flat 9 \flat 13 D-7 G7 \flat 9
 B/F (A \flat /D) D \flat /G
 C-7 F7 D \flat G7 alt.
 B/F (A \flat /D) B/F (A \flat /D)
 C-7 F7 B \flat 7 C-7 F7

Hexatonics in parenthesis create a higher degree of tension.



TUNE 8 (CD TRACK 13) | Eb

Hexatonic

Gb/C (Eb/A)

B/F (Ab/D)



Chord FΔ

G-7

C7

FΔ

C-7

F7

5

Bb/E (G/Db)

Ab/D (F/B)



BbΔ

Bø

E7b9b13

A-7

D7b9

9

Gb/C (Eb/A)

Ab/D (F/B)



G-7

C7

A-7

D7

13

Bb/E (G/Db)

Ab/D (F/B)

Gb/C (Eb/A)



B-7

E7

A-7

D7

G-7

C7

17

Gb/C (Eb/A)

B/F (Ab/D)



FΔ

G-7

C7

FΔ

C-7

F7

21

Bb/E (G/Db)

Ab/D (F/B)



BbΔ

Bø

E7b9b13

A-7

D7b9

25

Gb/C (Eb/A)

Ab/D



G-7

C7

Aø

D7alt.

29

Gb/C (Eb/A)

Gb/C (Eb/A)



G-7

C7

FΔ

G-7

C7

Hexatonics in parenthesis create a higher degree of tension.

The sixth hexatonic is two minor triads a whole step apart.

EXAMPLE: D-/C-



This is a very common hexatonic and can be used over many chords. For example, D-/C- fits over C-7, F7, A^ø, E⁷Δ7 and B7 altered.

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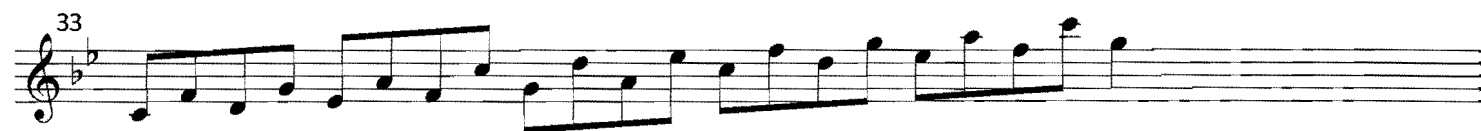
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This image shows a page of musical notation, likely for a single melodic line. The notation is written on ten staves, each beginning with a measure number from 37 to 48. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4 based on the grouping of notes. The melody is composed of eighth and sixteenth notes, often beamed together in groups. The notation is printed on a white background with black ink.

A musical score for a piano piece, measures 49 through 60. The music is written on ten staves, each beginning with a measure number. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 4/4. The melody consists of eighth and sixteenth notes, often beamed together in groups. The piece concludes with a final whole note chord in measure 60.

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A musical score for the song 'The Rose Tree'. The score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is composed of eighth and sixteenth notes, creating a lively, folk-like tune. The score is divided into measures, with measure numbers 62 through 72 indicated at the beginning of each line. The notation includes stems, beams, and note heads, with some measures featuring slurs or ties. The overall style is that of a traditional folk song transcription.

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12 measures of musical notation in treble clef, 2/4 time, key of B-flat major. The notation consists of eighth and sixteenth notes, often beamed together in groups of four or six. Measure numbers 1 through 12 are indicated at the start of each line.

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The musical score for Exercise 6 is composed of 12 staves, each containing a single melodic line. The key signature is B \flat -/A \flat -, indicated by two flats in the key signature. The time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The staves are numbered 1 through 12, indicating the sequence of the exercise.

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The image displays a page of musical notation, likely a score for a single melodic line. It consists of 12 staves, each numbered from 1 to 12 in the upper left corner. The notation is written in a treble clef with a key signature of three sharps (F#, C#, G#). The music is composed of eighth and sixteenth notes, often beamed together in groups. The sequence of notes across the staves suggests a continuous melodic line. The notation is arranged in a continuous sequence across the staves.

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12 numbered musical staves in treble clef, key of D major (two sharps).

Staff 1: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 2: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 3: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 4: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 5: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 6: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 7: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 8: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 9: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 10: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 11: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

Staff 12: Melodic line starting on D4, ascending stepwise to A4, then descending to D4.

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DESCENDING GRID: D-/C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

D-/C- D#-/C#- E-/D- F-/Eb- F#-/E- G-/F- Ab-/Gb- A-/G- Bb-/Ab- B-/A- C-/Bb- C#-/B-

EXAMPLE using the same melodic phrase from each starting note of the grid.

D-/C- D#-/C#- E-/D- F-/Eb-

EXAMPLE using different melodic phrases from each starting note of the grid.

D-/C- D#-/C#- E-/D- F-/Eb-

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: D-/C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

D-/C- C#-/B- C-/Bb- B-/A- Bb-/Ab- A-/G- Ab-/Gb- G-/F- F#-/E- F-/Eb- E-/D- D#-/C#-

EXAMPLE using the same melodic phrase from each starting note of the grid.

D-/C- C#-/B- C-/Bb- B-/A-

EXAMPLE using different melodic phrases from each starting note of the grid.

D-/C- C#-/B- C-/Bb- B-/A-

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Try using this hexatonic on tunes 1, 2, 3, 9 and 10. Please note though, that any of the hexatonics can be applied to any of the tunes and progressions in the book.

TUNE 1 (CD TRACKS 3 & 4) | C

Hexatonic D-/C-

Chord F7sus

5 G-/F- D-/C-

Bb7sus F7sus

9 A-/G- G-/F- D-/C-

C7sus Bb7sus F7sus

TUNE 2 (CD TRACKS 5 & 6) | C

G-/F-

Bb7sus

9 G-/F-

Bb7sus

17 B-/A- E-/D- A-/G- D-/C-

D7 G7 C7sus F7sus

25 G-/F-

Bb7sus

TUNE 3 (CD TRACK 7) | C

Three staves of musical notation in C major, each with four measures of slash notation. Chords are indicated above and below the staves.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	F#-/E-		G-/F-	
2	B-/A-		F-/Eb-	
3	A-/G-		D-/C-	

Chords below the staves:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	E-6 ⁹		E7 alt.	
2	A-7		D7 alt.	
3	G-7		B7 alt.	

TUNE 9 (CD TRACK 14) | C

Three staves of musical notation in C major, each with four measures of slash notation. Chords are indicated above and below the staves.

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	G-/F-	Bb-/Ab-	F-/Eb-	Ab-/Gb-
2	Eb-/Db-	F#-/E-	C#-/B-	E-/D-
3	B-/A-	D-/C-	A-/G-	C-/Bb-

Chords below the staves:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	D ^ø	G7 ^{b9}	C ^ø	F7 ^{b9}
2	Bb ^ø	Eb7 ^{b9}	A ^ø	Db7 ^{b9}
3	F# ^ø	B7 ⁹	E ^ø	A7 ^{b9}

TUNE 10 (CD TRACK 15) | C

Three staves of musical notation in C major, each with four measures of slash notation. Chords are indicated above and below the staves.

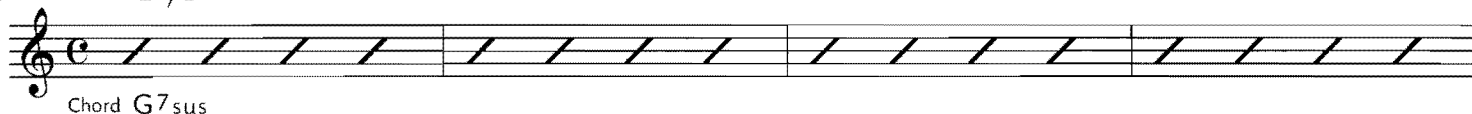
Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	Ab-/Gb-	B-/A-	F#-/E-	A-/G-
2	E-/D-	G-/F-	D-/C-	F-/Eb-
3	C-/Bb-	Eb-/Db-	Bb-/Ab-	C#-/B-

Chords below the staves:

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	Eb ^ø	Ab7 ^{b9}	C# ^ø	F#7 ^{b9}
2	B ^ø	E7 ^{b9}	A ^ø	D7 ^{b9}
3	G ^ø	C7 ⁹	F ^ø	Bb7 ⁹

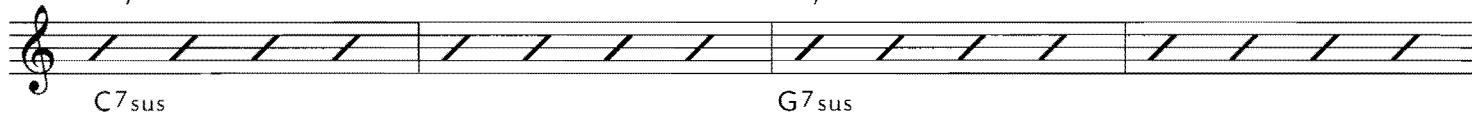
TUNE 1 (CD TRACKS 3 & 4) | B \flat 

Hexatonic E-/D-



5 A-/G-

E-/D-



9 B-/A-

A-/G-

E-/D-

TUNE 2 (CD TRACKS 5 & 6) | B \flat

A-/G-



9 A-/G-

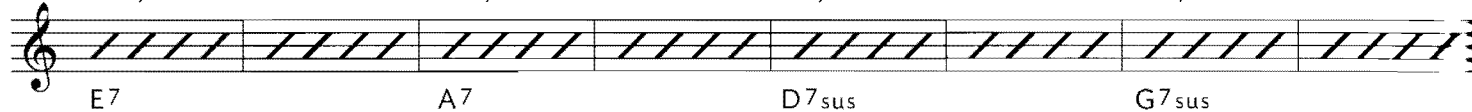


17 C#-/B-

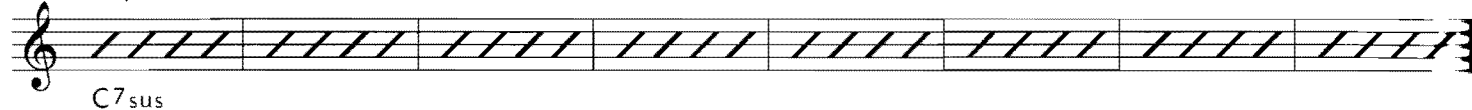
F#-/E-

B-/A-

E-/D-



25 A-/G-



TUNE 3 (CD TRACK 7) | B \flat

G \sharp -/F \sharp - A-/G-
 F \sharp -6 9 F \sharp 7 alt.
 C \sharp -/B- G-/F-
 B-7 E7 alt.
 B-/A- E-/D-
 A-7 C \sharp 7 alt.

TUNE 9 (CD TRACK 14) | B \flat

A-/G- C-/B \flat - G-/F- B \flat -/A \flat -
 E \emptyset A7 \flat 9 D \emptyset G7 \flat 9
 F-/E \flat - A \flat -/G \flat - E \flat -/D \flat - F \sharp -/E-
 C \emptyset F7 \flat 9 B \flat 7 \emptyset E \flat 7 \flat 9
 C \sharp -/B- E-/D- B-/A- D-/C-
 G \sharp \emptyset C \sharp 7 \flat 9 F \sharp \emptyset B7 \flat 9

TUNE 10 (CD TRACK 15) | B \flat

B \flat -/A \flat - C \sharp -/B- A \flat -/G \flat - B-/A-
 F \emptyset B \flat 7 \flat 9 E \flat 7 \emptyset A \flat 7 \flat 9
 F \sharp -/E- A-/G- E-/D- G-/F-
 C \sharp \emptyset F \sharp 7 \flat 9 B \emptyset E7 \flat 9
 D-/C- F-/E \flat - C-/B \flat - E \flat -/D \flat -
 A \emptyset D7 \flat 9 G \emptyset C7 \flat 9

TUNE 1 (CD TRACKS 3 & 4) | E \flat

E \flat Hexatonic C B-/A-

Chord D7sus

5 E-/D- B-/A-

G7sus D7sus

9 C-/B \flat - E-/D- B-/A-

A7sus G7sus D7sus

TUNE 2 (CD TRACKS 5 & 6) | E \flat

E-/D-

G7sus

9 E-/D-

G7sus

17 G \sharp -/F \sharp - C \sharp -/B- F \sharp -/E- B-/A-

B7 E7 A7sus D7sus

25 E-/D-

G7sus

TUNE 3 (CD TRACK 7) | E \flat

E \flat -/D \flat - E-/D-

C \sharp -6⁹ C \sharp 7 alt.

5 G \sharp -/F \sharp - D-/C-

F \sharp -7 B7 alt.

9 F \sharp -/E- B-/A-

E-7 G \sharp 7 alt.

TUNE 9 (CD TRACK 14) | E⁷

E-/D- G-/F- D-/C- F-/E-
 B^ø E7^{b9} A^ø D7^{b9}
 C-/B- E-/D- B-/A- C#/B-
 G^ø C7^{b9} F^ø B^b7^{b9}
 A-/G- B-/A- F#-/E- A-/G-
 E^b^ø A^b7^{b9} C[#]^ø F[#]7^{b9}

TUNE 10 (CD TRACK 15) | E^b

F-/E^b- A^b-/G^b- E^b-/D^b- F[#]-/E-
 C^ø F7^{b9} B^b^ø E^b7^{b9}
 C[#]-/B- E-/D- B-/A- D-/C-
 A^b^ø D7^{b9} F[#]^ø B7^{b9}
 A-/G- C-/B^b- G-/F- B-/A^b-
 E^ø A7^{b9} D^ø G7^{b9}

CHAPTER 7

The next hexatonic is major over minor a whole step apart.

EXAMPLE: B^b/C-

You can see how this hexatonic is commonly used because the B^b triad starts on the 7th of C minor and spells out the 7th, 9th and 11th of the C minor chord. B^b/C- can be used over C-7, F7sus, E⁷Δ7, A⁷Δ7, F-7, B^b7sus and A^ø.

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This musical score is for a single melodic line in treble clef, spanning measures 25 to 36. The key signature has one flat (B-flat), and the time signature is 2/4. The notation consists of eighth and sixteenth notes, often beamed in pairs or groups of four. Measure numbers 25 through 36 are printed at the beginning of each staff line.

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This musical score consists of ten staves, each containing a single melodic line. The notation is in treble clef with a key signature of one flat (B-flat). The measures are numbered 37 through 48 at the beginning of each staff. The melody is composed of eighth and sixteenth notes, often beamed together in groups. The overall style is that of a traditional musical manuscript.

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This musical score consists of 12 measures, each represented by a single staff. The key signature is B-flat major (two flats) or C minor (no flats), and the time signature is 2/4. The melody is a continuous eighth-note line. Measures 1 through 4 contain four eighth notes each, while measures 5 through 12 contain six eighth notes each. The sequence of notes is as follows:

- Measure 1: C4, D4, E4, F4
- Measure 2: G4, A4, B4, C5
- Measure 3: B4, A4, G4, F4
- Measure 4: E4, D4, C4, B3
- Measure 5: A3, G3, F3, E3
- Measure 6: D3, C3, B2, A2
- Measure 7: G2, F2, E2, D2
- Measure 8: C2, B1, A1, G1
- Measure 9: F1, E1, D1, C1
- Measure 10: B0, A0, G0, F0
- Measure 11: E0, D0, C0, B0
- Measure 12: A0, G0, F0, E0

12-measure musical score in G-flat major (three flats) and 4/4 time, featuring a continuous eighth-note melody across 12 staves.

The melody consists of the following notes (octave 4):

- Measure 1: G⁴, A⁴, B⁴, C⁵, B⁴, A⁴, G⁴, F⁴, E⁴, D⁴, C⁴, B³
- Measure 2: A⁴, B⁴, C⁵, D⁵, C⁵, B⁴, A⁴, G⁴, F⁴, E⁴, D⁴, C⁴
- Measure 3: B⁴, C⁵, D⁵, E⁵, D⁵, C⁵, B⁴, A⁴, G⁴, F⁴, E⁴, D⁴
- Measure 4: C⁵, D⁵, E⁵, F⁵, E⁵, D⁵, C⁵, B⁴, A⁴, G⁴, F⁴, E⁴
- Measure 5: D⁵, E⁵, F⁵, G⁵, F⁵, E⁵, D⁵, C⁵, B⁴, A⁴, G⁴, F⁴
- Measure 6: E⁵, F⁵, G⁵, A⁵, G⁵, F⁵, E⁵, D⁵, C⁵, B⁴, A⁴, G⁴
- Measure 7: F⁵, G⁵, A⁵, B⁵, A⁵, G⁵, F⁵, E⁵, D⁵, C⁵, B⁴, A⁴
- Measure 8: G⁵, A⁵, B⁵, C⁶, B⁵, A⁵, G⁵, F⁵, E⁵, D⁵, C⁵, B⁴
- Measure 9: A⁵, B⁵, C⁶, D⁶, C⁶, B⁵, A⁵, G⁵, F⁵, E⁵, D⁵, C⁵
- Measure 10: B⁵, C⁶, D⁶, E⁶, D⁶, C⁶, B⁵, A⁵, G⁵, F⁵, E⁵, D⁵
- Measure 11: C⁶, D⁶, E⁶, F⁶, E⁶, D⁶, C⁶, B⁵, A⁵, G⁵, F⁵, E⁵
- Measure 12: D⁶, E⁶, F⁶, G⁶, F⁶, E⁶, D⁶, C⁶, B⁵, A⁵, G⁵, F⁵

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12 measures of musical notation in treble clef, 2/4 time, key of B-flat major. The notation consists of eighth and sixteenth notes, often beamed in groups of four.

Measure 1: $\text{Bb}^4 \text{A}^4 \text{G}^4 \text{F}^4 \text{E}^4 \text{D}^4 \text{C}^4 \text{Bb}^3$

Measure 2: $\text{Bb}^3 \text{A}^3 \text{G}^3 \text{F}^3 \text{E}^3 \text{D}^3 \text{C}^3 \text{Bb}^2$

Measure 3: $\text{Bb}^2 \text{A}^2 \text{G}^2 \text{F}^2 \text{E}^2 \text{D}^2 \text{C}^2 \text{Bb}^1$

Measure 4: $\text{Bb}^1 \text{A}^1 \text{G}^1 \text{F}^1 \text{E}^1 \text{D}^1 \text{C}^1 \text{Bb}^0$

Measure 5: $\text{Bb}^0 \text{A}^0 \text{G}^0 \text{F}^0 \text{E}^0 \text{D}^0 \text{C}^0 \text{Bb}^{-1}$

Measure 6: $\text{Bb}^{-1} \text{A}^{-1} \text{G}^{-1} \text{F}^{-1} \text{E}^{-1} \text{D}^{-1} \text{C}^{-1} \text{Bb}^{-2}$

Measure 7: $\text{Bb}^{-2} \text{A}^{-2} \text{G}^{-2} \text{F}^{-2} \text{E}^{-2} \text{D}^{-2} \text{C}^{-2} \text{Bb}^{-3}$

Measure 8: $\text{Bb}^{-3} \text{A}^{-3} \text{G}^{-3} \text{F}^{-3} \text{E}^{-3} \text{D}^{-3} \text{C}^{-3} \text{Bb}^{-4}$

Measure 9: $\text{Bb}^{-4} \text{A}^{-4} \text{G}^{-4} \text{F}^{-4} \text{E}^{-4} \text{D}^{-4} \text{C}^{-4} \text{Bb}^{-5}$

Measure 10: $\text{Bb}^{-5} \text{A}^{-5} \text{G}^{-5} \text{F}^{-5} \text{E}^{-5} \text{D}^{-5} \text{C}^{-5} \text{Bb}^{-6}$

Measure 11: $\text{Bb}^{-6} \text{A}^{-6} \text{G}^{-6} \text{F}^{-6} \text{E}^{-6} \text{D}^{-6} \text{C}^{-6} \text{Bb}^{-7}$

Measure 12: $\text{Bb}^{-7} \text{A}^{-7} \text{G}^{-7} \text{F}^{-7} \text{E}^{-7} \text{D}^{-7} \text{C}^{-7} \text{Bb}^{-8}$

A 12-measure musical score in G \flat /A \flat major, featuring a continuous eighth-note melody. The score is written on a single staff with a treble clef and a key signature of two flats (B \flat and E \flat). The melody consists of 12 measures, each containing a continuous eighth-note line. The notes are as follows:

- Measure 1: A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 2: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 3: A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 4: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 5: A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 6: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 7: A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 8: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 9: A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 10: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 11: A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.
- Measure 12: G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5, F5, E5, D5, C5, B \flat 4, A \flat 4.

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This image shows a page of musical notation with 12 numbered staves. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation consists of eighth and sixteenth notes, often beamed together in groups. The staves are numbered 1 through 12 at the top left of each line. The music appears to be a single melodic line, possibly for a flute or violin. The notation is clean and professional, with clear note heads and stems. The background is white, and the lines are black.

This musical score consists of 12 staves of music, each beginning with a measure number from 1 to 12. The music is written in E major, indicated by four sharps (F#, C#, G#, D#) in the key signature. The melody is a continuous eighth-note line. The first staff (measure 1) starts with a treble clef and a key signature of four sharps. The melody begins on E4 and proceeds through various intervals, including eighth-note runs and descending passages. The subsequent staves continue this melodic line, with some staves featuring more complex rhythmic patterns or rests. The final staff (measure 12) ends with a double bar line. The overall structure is a single melodic line across 12 measures.

12 numbered musical staves in treble clef, key of D major (F# and C#), featuring a continuous melodic line with eighth and sixteenth notes.

The musical notation consists of 12 staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The melody is written in a continuous, flowing style, primarily using eighth and sixteenth notes. The first staff (1) starts with a quarter rest followed by a series of eighth notes. The subsequent staves (2-12) continue the melodic sequence, with some staves featuring ties or rests to maintain the flow. The notation is clear and legible, with standard musical symbols for notes, stems, and accidentals.

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This musical score is a single-melody piece in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The melody is composed of eighth and sixteenth notes, with some slurs indicating phrasing. The piece ends with a double bar line on the final staff.

This musical score is for a chorus section, labeled "Chorus 7" and "C/D-". It consists of 12 measures, each represented by a single staff of music. The notation is in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together in groups. The melody is primarily ascending and then descending, with some measures featuring more complex rhythmic figures. The score is numbered 1 through 12 at the beginning of each staff.

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12 numbered musical staves in G major, treble clef, 4/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#).

DESCENDING GRID: B \flat /C–

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B \flat /C–	B/C \sharp –	C/D–	D \flat /E \flat –	D/E–	E \flat /F–	E/F \sharp –	F/G–	G \flat /A \flat –	G/A–	A \flat /B \flat –	A/B–

EXAMPLE using the same melodic phrase from each starting note of the grid.

B \flat /C–	B/C \sharp –	C/D–	D \flat /E \flat –

EXAMPLE using different melodic phrases from each starting note of the grid.

B \flat /C–	B/C \sharp –	C/D–	D \flat /E \flat –

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B \flat /C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B \flat /C-	A/B-	A \flat /B \flat -	G/A-	G \flat /A \flat -	F/G-	E/F \sharp -	E \flat /F-	D/E-	D \flat /E \flat -	C/D-	B/C \sharp -

EXAMPLE using the same melodic phrase from each starting note of the grid.

B \flat /C-	A/B-	A \flat /B \flat -	G/A-

EXAMPLE using different melodic phrases from each starting note of the grid.

B \flat /C-	A/B-	A \flat /B \flat -	G/A-

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Apply this hexatonic to any of the preceding tunes as well as tunes 13 and 14.

TUNE 13 (CD TRACK 18) | C

Hexatonic B \flat /C- (F/G-)



Chord C-7 Dorian

9 A \flat /B \flat - (E \flat /F-)



B \flat -7 Dorian

17 G \sharp /A \flat - (D \flat /E \flat -)



A \flat -7 Dorian

25 E/F \sharp - (B/C \sharp -)



F \sharp -7 Dorian

33 D/E- (A/B-)



E-7 Dorian

41 C/D- (G/A-)



D-7 Dorian

TUNE 14 (CD TRACKS 19) | C

Hexatonic B/C#- (F#/G#-)



Chord C#-7 Dorian

9 A/B- (E/F#-)



B-7 Dorian

17 G/A- (D/E-)



A-7 Dorian

25 F/G- (C/D-)



G-7 Dorian

33 Eb/F- (Bb/C-)



F-7 Dorian

41 Db/Eb- (Ab/Bb-)



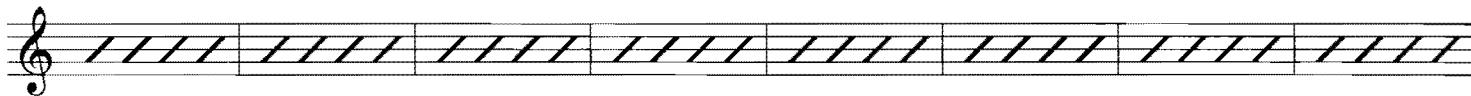
Eb-7 Dorian

TUNE 13 (CD TRACK 18) | B \flat

Hexatonic C/D- (G/A-)



Chord D-7 Dorian

9 B \flat /C- (F/G-)

C-7 Dorian

17 A \natural /B \flat - (E \flat /F-)B \flat -7 Dorian25 G \flat /A \flat - (D \flat /E \natural -)A \flat -7 Dorian33 E/F \sharp - (B/C \sharp -)F \sharp -7 Dorian

41 D/E- (A/B-)



E-7 Dorian

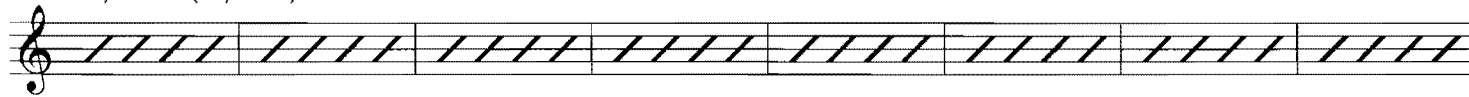
TUNE 14 (CD TRACKS 19) | B \flat

Hexatonic D \flat /E \flat - (A \flat /B \flat -)



Chord E \flat -7 Dorian

9 B/C \sharp - (F \sharp /G \sharp -)



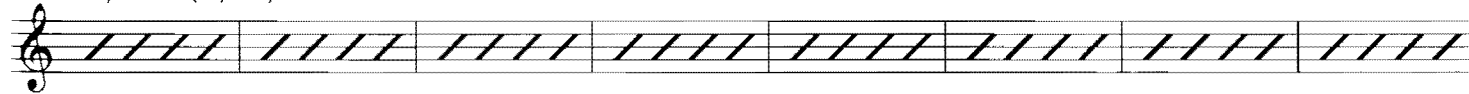
C \sharp -7 Dorian

17 A/B- (E/F \sharp -)



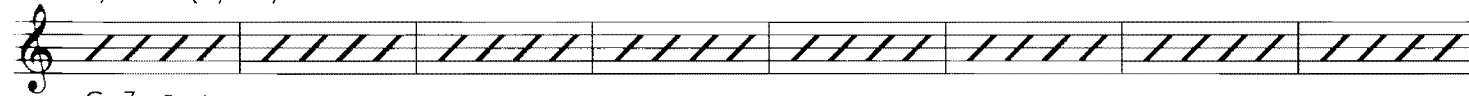
B-7 Dorian

25 G/A- (D/E-)



A-7 Dorian

33 F/G- (C/D-)



G-7 Dorian

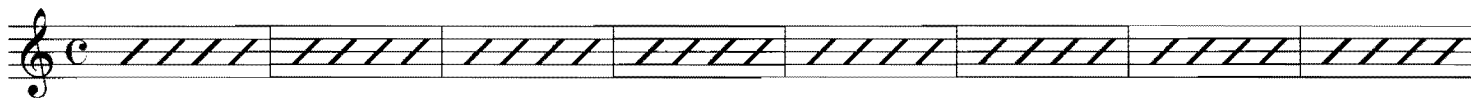
41 E \flat /F- (B \flat /C-)



F-7 Dorian

TUNE 13 (CD TRACK 18) | E \flat E \flat

Hexatonic G/A- (D/E-)



Chord A-7 Dorian

9 F/G- (C/D-)



G-7 Dorian

17 E \flat /F- (B \flat /C-)

F-7 Dorian

25 D \flat /E \flat - (A \flat /B \flat -)E \flat -7 Dorian

33 B/C#- (F#/G#-)

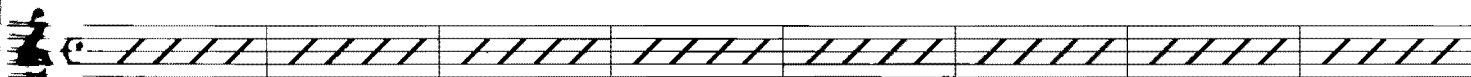


C#-7 Dorian

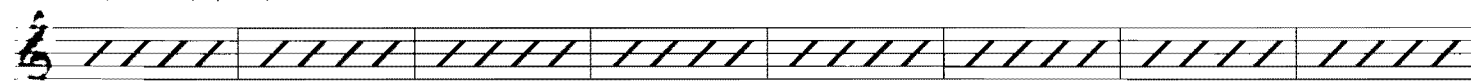
41 A/B- (E/F#-)



B-7 Dorian

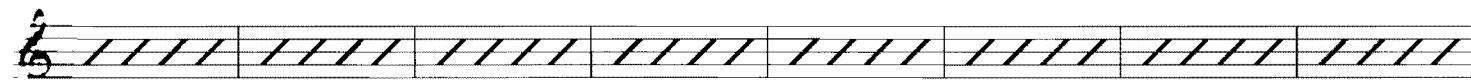
A₇/B₇- (E₇/F-)B₇-7 DorianG₇/A₇- (D₇/E_b-)A₇-7 DorianE/F₇- (B/C₇-)F₇-7 Dorian

D/E- (A/B-)



E-7 Dorian

C/D- (G/A-)



D-7 Dorian

B_b/C- (F/G-)

C-7 Dorian

CHAPTER 8

The next hexatonic is one of the most unusual ones. It is two minor triads a half step apart and can be used over many chords.

EXAMPLE: B-/C-



B-/C- can be played over C-7, A-7, A^o, F₇^o, F7, A₇, B7, D7 and E₇Δ7. Of course, context is everything! On some of these chords we are allowing much leeway. For example, when playing the B-/C- over a A₇ chord, it sounds the major 7 as well as the ^o7, which will work in certain circumstances. On an F7 chord, it sounds the ^o9 and the ^o9. Played over E₇Δ7, it sounds the ^o13, ^o5 and ^o9. On F₇^o, this hexatonic includes the ^o13, ^o13 and the ^o9. See also Chapter 9.

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A musical score for a single melodic line, measures 25 through 36. The music is written on a single staff in treble clef, with a key signature of one flat (B-flat). The time signature is 3/4. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps and naturals) indicating chromatic movement. The notes are often beamed together in groups of two or four. The sequence of notes across the measures is as follows:

- Measure 25: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 26: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 27: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 28: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 29: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 30: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 31: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 32: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 33: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 34: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 35: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.
- Measure 36: B4, C5, D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5, C5, B4.

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This musical score consists of ten staves, each containing a single melodic line. The notation is in treble clef with a key signature of one flat (B-flat). The measures are numbered 37 through 48. The melody is composed of eighth and sixteenth notes, often beamed together in groups. There are various accidentals, including sharps and naturals, interspersed throughout the notes. The overall style is that of a traditional musical manuscript.

This musical score consists of ten staves, each containing a single measure of music. The measures are numbered 49 through 60. The key signature is B-flat major (two flats: B-flat and E-flat). The time signature is 3/4. The notation is written on a single treble clef staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The melody is characterized by frequent chromaticism, with many notes being accidentals (sharps and flats) that move stepwise or in small intervals. The overall texture is dense and intricate, typical of a technical exercise or a highly detailed melodic line.

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This musical score consists of 12 measures, numbered 1 through 12, written on a single treble clef staff. The key signature is B-flat major (two flats) or C minor (no sharps or flats). The melody is composed of eighth and sixteenth notes, often beamed together in groups. Measure 1 begins with a quarter rest followed by an eighth note G4. Measures 2 through 11 contain continuous eighth-note patterns, with some measures featuring beamed sixteenth notes. Measure 12 concludes the phrase with a final quarter note G4 and a double bar line. The notation includes various accidentals (sharps and flats) to indicate the specific pitches within the key signature.

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This image shows a page of musical notation, likely a score for a single melodic line. The page contains 12 numbered staves, each with a single melodic line. The notation is written in a key with two flats (B-flat and E-flat) and a common time signature. The staves are connected by a brace on the left side. The first staff begins with a treble clef and a key signature of two flats. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps and naturals). The staves are numbered 1 through 12, and the notation is written in a standard musical style with a clear staff line and a single melodic line per staff.

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This musical score is a single melodic line in treble clef, featuring a key signature of three sharps (F#, C#, G#). It consists of 12 staves, each beginning with a measure number from 1 to 12. The notation is complex, involving many beamed sixteenth and thirty-second notes, as well as various rests and accidentals. The piece ends with a double bar line on the final staff.

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12 numbered musical staves in treble clef, key of D major (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, naturals).

The first staff (1) begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a sequence of notes and rests. The second staff (2) continues the sequence. The third staff (3) continues the sequence. The fourth staff (4) continues the sequence. The fifth staff (5) continues the sequence. The sixth staff (6) continues the sequence. The seventh staff (7) continues the sequence. The eighth staff (8) continues the sequence. The ninth staff (9) continues the sequence. The tenth staff (10) continues the sequence. The eleventh staff (11) continues the sequence. The twelfth staff (12) continues the sequence.

A musical score consisting of 12 staves of music, numbered 1 through 12. The music is written in E major, indicated by the key signature of two sharps (F# and C#). The notation includes various melodic lines, chords, and rests, typical of a guitar or piano accompaniment. The staves are arranged vertically, and the music flows from left to right across each staff. The notation includes various melodic lines, chords, and rests, typical of a guitar or piano accompaniment. The staves are arranged vertically, and the music flows from left to right across each staff.

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This image shows a page of musical notation for a 12-measure exercise. The notation is arranged in 12 numbered staves, each containing a single line of music. The key signature is G major (one sharp, F#), and the time signature is 2/4. The melody is written in treble clef and consists of eighth and sixteenth notes. The exercise ends with a double bar line and repeat dots at the bottom right.

DESCENDING GRID: B-/C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B-/C-	C-/C#-	C#-/D-	D-/E♭-	E♭-/E-	E-/F-	F-/F#-	F#-/G-	G-/A♭-	A♭-/A-	A-/B♭-	B♭-/B-

EXAMPLE using the same melodic phrase from each starting note of the grid.

B-/C-	C-/C#-	C#-/D-	D-/E♭-

EXAMPLE using different melodic phrases from each starting note of the grid.

B-/C-	C-/C#-	C#-/D-	D-/E♭-

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: B-/C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

B-/C- B \flat -/B- A-/B \flat - A $\mathbb{7}$ -/A- G-/A $\mathbb{7}$ - F \sharp -/G- F-/F \sharp - E-/F- E \flat -/E- D-/E $\mathbb{7}$ - C \sharp - D- C- B-

EXAMPLE using the same melodic phrase from each starting note of the grid.

B-/C- B \flat -/B- A-/B \flat - A $\mathbb{7}$ -/A-

EXAMPLE using different melodic phrases from each starting note of the grid.

B-/C- B \flat -/B- A-/B \flat - A $\mathbb{7}$ -/A-

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Try using this hexatonic on tunes 6, 7, 9 and 10.

TUNE 6 (CD TRACK 11) | C

C \sharp -/D-	C \sharp -/D-	(G-/A \flat -) (E-/F-)	B-/C-	B-/C-	(F-/F \sharp -) (D-/E \flat -)
D-7	G7	C-7	F7		
A-/B \flat -	A-/B \flat -	(E \flat -/E-) (C-/C \sharp -)	G-/A \flat -	G-/A \flat -	(C \sharp -/D-) (B \flat -/B-)
B \flat -7	E \flat 7	A \flat -7	D \flat 7		
F-/F \sharp -	F-/F \sharp -	(B-/C-) (A \flat -/A-)	E \flat -/E-	E \flat -/E-	(A-/B \flat -) (F \sharp -/G-)
F \sharp -7	B7	E-7	A7		

TUNE 7 (CD TRACK 12) | C

D-/E \flat -	D-/E \flat -	(A \flat -/A-) (F-/F \sharp -)	C-/C \sharp -	C-/C \sharp -	(F \sharp -/G-) (E \flat -/E-)
E \flat -7	A \flat 7	C \sharp -7	F \sharp 7		
B \flat -/B-	B \flat -/B-	(E-/F-) (C \sharp -/D-)	A \flat -/A-	A \flat -/A-	(D-/E \flat -) (B-/C-)
B-7	E7	A-7	D7		
F \sharp -/G-	F \sharp -/G-	(C-/C \sharp -) (A-/B \flat -)	E-/F-	E-/F-	(B \flat -/B-) (G-/A \flat -)
G-7	C7	F-7	B \flat 7		

TUNE 9 (CD TRACK 14) | C

E-/F- E-/F- (G-/A-) D-/E- D-/E- F- F-

TUNE 6 (CD TRACK 11) | B \flat

B \flat

E \flat -/E- (A-/B \flat -) (G-/A \flat -)
 E \flat -/E- (F \sharp -/G-) C \sharp -/D- C \sharp -/D- (E-/F-)

E-7 A7 D-7 G7

5 B-/C- (F-/F \sharp -) (E \flat -/E-) (E \flat -/E-)
 B-/C- (D-/E \flat -) A-/B \flat - A-/B \flat - (C-/C \sharp -)

C-7 F7 B \flat -7 E \flat 7

9 G-/A \flat - (C \sharp -/D-) (B \flat -/B-) (B-/C-) (B-/C-)
 G-/A \flat - (B \flat -/B-) F-/F \sharp - F-/F \sharp - (A \flat -/A-)

A \flat -7 D \flat 7 F \sharp -7 B7

TUNE 7 (CD TRACK 12) | B \flat

E-/F- (B \flat -/B-) (A \flat -/A-)
 E-/F- (G-/A \flat -) D-/E \flat - D-/E \flat - (F-/F \sharp -)

F-7 B \flat 7 E \flat -7 A \flat 7

5 C-/C \sharp - (F \sharp -/G-) (E \flat -/E-) (E-/F-) (E-/F-)
 C-/C \sharp - (E \flat -/E-) B \flat -/B- B \flat -/B- (C \sharp -/D-)

C \sharp -7 F \sharp 7 B-7 E7

9 A \flat -/A- (D-/E \flat -) (B-/C-) (C-/C \sharp -) (C-/C \sharp -)
 A \flat -/A- (B-/C-) F \sharp -/G- F \sharp -/G- (A-/B \flat -)

A-7 D7 G-7 C7

TUNE 9 (CD TRACK 14) | B \flat

F \sharp -/G- F \sharp -/G- (A-/B \flat -) E-/F- E-/F- (G-/A \flat -)

E \emptyset A7 \flat 9 D \emptyset G7 \flat 9

D-/E \flat - D-/E \flat - (F-/G \flat -) C-/D \flat - C-/D \flat - (E \flat -/E-)

C \emptyset F7 \flat 9 B \flat \emptyset E \flat 7 \flat 9

B \flat -/B- B \flat -/B- (C \sharp -/D-) A \flat -/A- A \flat -/A- (B-/C-)

G \sharp \emptyset C \sharp 7 \flat 9 F \sharp \emptyset B7 \flat 9

TUNE 10 (CD TRACK 15) | B \flat

G-/A \flat - G-/A \flat - (B \flat -/B-) F-/G \flat - F-/G \flat - (A \flat -/A-)

F \emptyset B \flat 7 \flat 9 E \flat \emptyset A \flat 7 \flat 9

E \flat -/E- E \flat -/E- (F \sharp -/G-) C \sharp -/D- C \sharp -/D- (E-/F-)

C \sharp \emptyset F \sharp 7 \flat 9 B \emptyset E7 \flat 9

B-/C- B-/C- (D-/E \flat -) A-/B \flat - A-/B \flat - (C-/D \flat -)

A \emptyset D7 \flat 9 G \emptyset C7 \flat 9



E_b

TUNE 6 (CD TRACK 11) | E_b

B_b-/B- (E-/F-) (D-/E_b-)
 B_b-/B- (C₇-/D-) A_b-/A- (B-/C-)

B-7 E7 A-7 D7

5 F_#-/G- (C-/C₇-) (B_b-/B-)
 F_#-/G- (A-/B₇-) E-/F- (G-/A₇-)

G-7 C7 F-7 B_b7

9 D-/E_b- (A₇-/A-) (F_#-/G-)
 D-/E_b- (F-/F_#-) C-/C_#- (E_b-/E-)

E_b-7 A_b7 C_#-7 F_#7

TUNE 7 (CD TRACK 12) | E_b

B-/C- (F-/F_#-) (E₇-/E-)
 B-/C- (D-/E₇-) A-/B₇- (C-/D₇-)

C-7 F7 B_b-7 E_b7

5 G-/A_b- (C₇-/D-) (B-/C-)
 G-/A_b- (B_b-/B-) F-/F_#- (A_b-/A-)

A_b-7 D_b7 F_#-7 B7

9 E_b-/E- (A-/B₇-) (G-/A₇-)
 E_b-/E- (F₇-/G-) C_#-/D- (E-/F-)

E-7 A7 D-7 G7

TUNE 9 (CD TRACK 14) | E \flat

C \sharp -/D-	C \sharp -/D- (E-/F-)	B-/C-	B-/C- (D-/E \flat -)
5 A-/B \flat -	A-/B \flat - (C-/D \flat -)	G-/A \flat -	G-/A \flat - (B \flat -/B-)
9 F-/G \flat -	F-/G \flat - (A \flat -/A-)	E \flat -/E-	E \flat -/E- (F \sharp -/G-)

TUNE 10 (CD TRACK 15) | E \flat

D-/E \flat -	D-/E \flat - (F-/G \flat -)	C-/D \flat -	C-/D \flat - (E \flat -/E-)
5 B \flat -/B-	B \flat -/B- (C \sharp -/D-)	A \flat -/A-	A \flat -/A- (B-/C-)
9 F \sharp -/G-	F \sharp -/G- (A-/B \flat -)	E-/F-	E-/F- (G-/A \flat -)

CHAPTER 9

The next hexatonic is a major triad over a minor triad a whole step apart.

EXAMPLE: D/C-

D/C-

This hexatonic fits over all of the same chords, that work for B-/C-. It can be played over C-7, A-7, A \flat , F \sharp ø, F7, A \flat 7, B7, D7 and E \flat Δ7. See also Chapter 8.

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Detailed description: This image shows a page of musical notation for a single melodic line. It contains 12 measures, numbered 13 through 24. The notation is written on a five-line staff in treble clef. The key signature has two flats, indicating B-flat major or E-flat minor. The melody is composed of eighth and sixteenth notes, frequently beamed in pairs or groups of four. Measure 13 begins with a quarter rest, followed by an eighth note. Measure 14 starts with a quarter note. Measure 15 starts with a quarter note. Measure 16 starts with a quarter note. Measure 17 starts with a quarter note. Measure 18 starts with a quarter note. Measure 19 starts with a quarter note. Measure 20 starts with a quarter note. Measure 21 starts with a quarter note. Measure 22 starts with a quarter note. Measure 23 starts with a quarter note. Measure 24 starts with a quarter note.

A musical score for guitar, consisting of ten staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The score is numbered 25 through 36 at the beginning of each staff. The notation includes various musical symbols such as treble clefs, flats, sharps, and accidentals. The music is written in a single melodic line, with some measures featuring beamed eighth notes and sixteenth notes. The overall style is that of a guitar solo or a short piece of music.

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This musical score consists of ten staves, each containing a single melodic line. The notation is in treble clef with a key signature of one flat (B-flat). The notes are primarily eighth and sixteenth notes, often beamed together in groups. Measure numbers 37 through 48 are printed at the beginning of each staff. The melody is continuous across the staves, with various intervals and accidentals (sharps and naturals) used to create a specific harmonic and melodic path.

A musical score for guitar, consisting of ten staves numbered 49 to 60. The music is written in treble clef with a key signature of one flat (B-flat). The time signature is 2/4. The notation includes eighth and sixteenth notes, often beamed together in groups, and various accidentals (sharps and naturals). The piece concludes with a double bar line at the end of measure 60.

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This musical score consists of ten staves, each representing a measure of music. The measures are numbered 61 through 72. Each staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The music is written in a continuous, flowing style across the staves. The final measure (72) ends with a double bar line.

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The image displays a page of musical notation, likely a score for a single melodic line. It consists of 12 numbered staves, each containing a sequence of notes and rests. The notation is primarily composed of eighth and sixteenth notes, often beamed together. The key signature is two flats (B-flat and E-flat). The piece begins with a treble clef and a key signature of two flats. The notation is arranged in a single column, with each staff starting on a new line. The notes are mostly eighth and sixteenth notes, often beamed together. There are some accidentals (sharps and flats) throughout the piece. The page is numbered 1 through 12 at the beginning of each staff. The overall style is that of a musical score for a single melodic line.

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This image shows a page of musical notation, likely a single melodic line for a piece of music. The notation is written on 12 staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a single melodic line, using various note values including eighth and sixteenth notes, and rests. The staves are numbered 1 through 12, and the music concludes with a double bar line and repeat dots at the end of the 12th staff.

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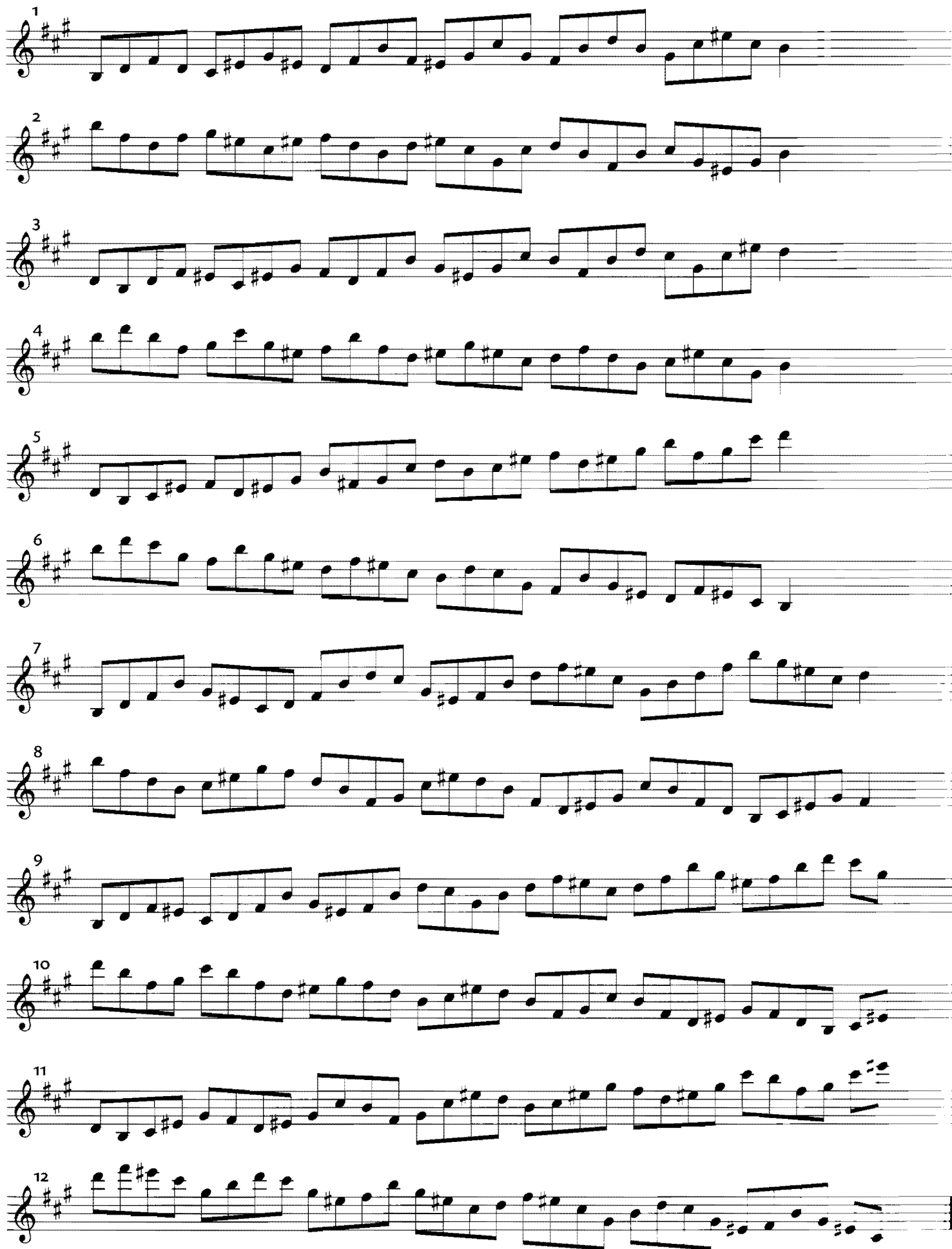
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12 numbered musical staves in treble clef, key of D major (F# and C#). The staves contain a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes sharp signs for F# and C#.



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A musical score consisting of 12 numbered staves of music in treble clef. The notation includes various notes, rests, and accidentals (sharps and naturals). The staves are numbered 1 through 12, indicating a sequence of measures or phrases. The music is written in a single system, with each staff containing a continuous line of notation. The key signature is not explicitly shown, but the presence of sharps and naturals suggests a specific tonal context. The overall structure is a linear progression of musical ideas across the 12 staves.

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12-measure exercise in B-flat major, 2/4 time. The score is written on 12 staves, each numbered 1 through 12. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps and naturals) indicating the key signature and specific notes. The exercise is a single melodic line.

DESCENDING GRID: D/C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

D/C-	E ^b /C ⁺ -	E/D-	F/E ^b -	F ⁺ /E-	G/F-	A ^b /G ^b -	A/G-	B ^b /A ^b -	B/A-	C/B ^b -	C ⁺ /B-

EXAMPLE using the same melodic phrase from each starting note of the grid.

D/C-	E ^b /C ⁺ -	E/D-	F/E ^b -

EXAMPLE using different melodic phrases from each starting note of the grid.

D/C-	E ^b /C ⁺ -	E/D-	F/E ^b -

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: D/C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

D/C-	C \sharp /B-	C/B \flat -	B/A-	B \flat /A \flat -	A/G-	A \flat /G \flat -	G/F-	F \sharp /E-	F/E \flat -	E/D-	E- C \sharp -

EXAMPLE using the same melodic phrase from each starting note of the grid.

D/C-	C \sharp /B-	C/B \flat -	B/A-

EXAMPLE using different melodic phrases from each starting note of the grid.

D/C-	C \sharp /B-	C/B \flat -	B/A-

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Again, try using this hexatonic on tunes 6, 7, 9 and 10.

TUNE 6 (CD TRACK 11) | C

Staff 1:

- Measure 1: E/D- (D-7)
- Measure 2: E/D- (G7)
- Measure 3: (B7/A7-) (D/C- (C-7))
- Measure 4: D/C- (F7) (A7/F#- (F/Eb-))

Staff 2:

- Measure 1: C B- (Bb-7)
- Measure 2: C/B- (Eb7) (F#-/E- (E7/C#-))
- Measure 3: B7/A7- (Ab7) (A7- (A7-7))
- Measure 4: B7/A7- (D7) (E/D- (E#-/B- (C#-/B-))

Staff 3:

- Measure 1: A7/F#- (F#-7)
- Measure 2: Ab/F#- (B7) (D/C- (B7/A-))
- Measure 3: F#-/E- (E-7) (F#-7)
- Measure 4: F#-/E- (A7) (C/Bb- (A/G-))

TUNE 7 (CD TRACK 12) | C

Staff 1:

- Measure 1: F/Eb- (Eb-7)
- Measure 2: F/Eb- (A7) (B/A- (A7/F#-))
- Measure 3: Eb/C#- (C#-7) (A/G- (F#-/E-))
- Measure 4: Eb/C#- (F#7) (A/G- (F#-/E-))

Staff 2:

- Measure 1: C#-/B- (B-7)
- Measure 2: C#-/B- (E7) (G/F- (E/D-))
- Measure 3: B/A- (A-7) (F/Eb- (D/C-))
- Measure 4: B/A- (D7) (F/Eb- (D/C-))

Staff 3:

- Measure 1: A/G- (G-7)
- Measure 2: A/G- (C7) (E7/C#- (C/Bb-))
- Measure 3: G/F- (F-7) (C#-/B- (B7/Ab-))
- Measure 4: G/F- (Bb7) (C#-/B- (B7/Ab-))

TUNE 9 (CD TRACK 14) | C

1 G/F- G/F- (B \flat /A \flat -) F/E \flat - F/E \flat - (A \flat /F \sharp -)

D \emptyset G7 \flat 9 C \emptyset F7 \flat 9

5 E \flat /C \sharp - E \flat /C \sharp - (F \sharp /E-) C \sharp /B- C \sharp /B- (E/D-)

B \flat \emptyset E \flat 7 \flat 9 A \flat \emptyset D \flat 7 \flat 9

9 B/A- B/A- (D/C-) A/G- A/G- (C/B \flat -)

F \sharp \emptyset B7 \flat 9 E \emptyset A7 \flat 9

TUNE 10 (CD TRACK 15) | C

1 A \flat /F \sharp - A \flat /F \sharp - (B/A-) F \sharp /E- F \sharp /E- (A/G-)

E \flat \emptyset A \flat 7 \flat 9 C \sharp \emptyset F \sharp 7 \flat 9

5 E/D- E/D- (G/F-) D/C- D/C- (F/E \flat -)

B \emptyset E7 \flat 9 A \emptyset D7 \flat 9

9 C/B \flat - C/B \flat - (E \flat /C \sharp -) B \flat /A \flat - B \flat /A \flat - (C \sharp /B-)

G \emptyset C7 \flat 9 F \emptyset B \flat 7 \flat 9

Try using this hexatonic on tune 11 as it sounds the $\sharp 9$, $\flat 5$ and 13 of the chords.

TUNE 11 (CD TRACK 16) | C

The image shows three staves of musical notation, each containing a hexatonic scale (six notes) played over four different chords. The notes are represented by diagonal lines on the staff, indicating they are to be played as a continuous scale.

- Staff 1:**
 - Chord: $E\flat/C\sharp-$ (Scale: $E\Delta^{\flat 5}$)
 - Chord: $C/B\flat-$ (Scale: $C\sharp\Delta^{\flat 5}$)
 - Chord: $C\sharp/B-$ (Scale: $D\Delta^{\flat 5}$)
 - Chord: $B\flat/A\flat-$ (Scale: $B\Delta^{\flat 5}$)
- Staff 2:**
 - Chord: $B/A-$ (Scale: $C\Delta^{\flat 5}$)
 - Chord: $A\flat/F\sharp-$ (Scale: $A\Delta^{\flat 5}$)
 - Chord: $A/G-$ (Scale: $B\flat\Delta^{\flat 5}$)
 - Chord: $F\sharp/E-$ (Scale: $G\Delta^{\flat 5}$)
- Staff 3:**
 - Chord: $G/F-$ (Scale: $A\flat\Delta^{\flat 5}$)
 - Chord: $E/D-$ (Scale: $F\Delta^{\flat 5}$)
 - Chord: $F/E\flat-$ (Scale: $G\flat\Delta^{\flat 5}$)
 - Chord: $D/C-$ (Scale: $E\flat\Delta^{\flat 5}$)

The hexatonic from Chapter 8, "minor over minor a half step apart," can also be played in this context over a major 7 \flat 5 chord.

EXAMPLE: C-/C \sharp - PLAYED ON $E\Delta^{\flat 5}$

The image shows a single staff of musical notation. The notes are represented by diagonal lines on the staff, indicating they are to be played as a continuous scale. The notes are labeled with their scale degrees: 13, 1, 3, $\sharp 5$, $\Delta 7$, and $\sharp 9$. The chord is $E\Delta^{\flat 5}$.

TUNE 6 (CD TRACK 11) | B \flat

F \sharp /E- (C/B \flat -) E/D- (B \flat /A \flat -)
 E-7 A7 D-7 G7
 5 D/C- (A \flat -/F \sharp -) C/B \flat - (E/D-)
 C-7 F7 B \flat -7 E \flat 7
 9 B \flat /A \flat - (E/D-) A \flat /F \sharp - (D \flat /B-) B \flat /F \sharp - (D/C-)
 A \flat -7 D \flat 7 F \sharp -7 B7

TUNE 7 (CD TRACK 12) | B \flat

G/F- (C \sharp /B-) F/E \flat - (B/A-) F/E \flat - (B/A-)
 F-7 B \flat 7 E \flat -7 A \flat 7
 5 E \flat /C \sharp - (A/G-) C \sharp /B- (G/F-) C \sharp /B- (E/D-)
 C \sharp -7 F \sharp 7 B-7 E7
 9 B/A- (F/E \flat -) A/G- (D/C-) A/G- (E \flat /C \sharp -)
 A-7 D7 G-7 C7

TUNE 9 (CD TRACK 14) | B \flat

A/G- (C/B \flat -) G/F- (B \flat /A \flat -)
 E \emptyset A7 \flat 9 D \emptyset G7 \flat 9
 5 F/E \flat - (A \flat /G \flat -) E \flat /D \flat - (F \sharp /E-) E \flat /D \flat - (F \sharp /E-)
 C \emptyset F7 \flat 9 B \flat \emptyset E \flat 7 \flat 9
 9 C \sharp /B- (E/D-) B/A- (D/C-) B/A- (D/C-)
 G \sharp \emptyset C \sharp 7 \flat 9 F \sharp \emptyset B7 \flat 9

TUNE 10 (CD TRACK 15) | B \flat

B \flat /A \flat - B \flat /A \flat - (C \sharp /B-) A \flat /G \flat - A \flat /G \flat - (B/A-)

F \circ B \flat 7 \flat 9 E \flat 9 \circ A \flat 7 \flat 9

5 F \sharp /E- F \sharp /E- (A/G-) E/D- E/D- (G/F-)

C \sharp 9 \circ F \sharp 7 \flat 9 B \circ E7 \flat 9

9 D/C- D/C- (F/E \flat -) C/B \flat - C/B \flat - (E \flat /D \flat -)

A \circ D7 \flat 9 G \circ C7 \flat 9

Try using this hexatonic on tune 11 as it sounds the $\sharp 9$, $\flat 5$ and 13 of the chords.

TUNE 11 (CD TRACK 16) | B \flat

F/E \flat - D/C- E \flat /C \sharp - C/B \flat -

F \sharp Δ \flat 5 E \flat Δ \flat 5 E Δ \flat 5 C \sharp Δ \flat 5

5 C \sharp /B- B \flat /A \flat - B/A- A \flat /F \sharp -

D Δ \flat 5 B Δ \flat 5 C Δ \flat 5 A Δ \flat 5

9 A/G- F \sharp /E- G/F- E/D-

B \flat Δ \flat 5 G Δ \flat 5 A \flat Δ \flat 5 F Δ \flat 5

See also the note on page 242.

TUNE 6 (CD TRACK 11) | E₇

C[#]/B- (G/F-) B/A- (F/E₇-)
 B-7 E7 A-7 D7
 5 A/G- (E₇/C[#]-) G/F- (C[#]/B-)
 G-7 C7 F-7 B^b7
 9 F/E₇- (B/A-) E₇/C[#]- (A/G-)
 E^b-7 A^b7 C[#]-7 F[#]7

TUNE 7 (CD TRACK 12) | E₇

D/C- (A₇/F[#]-) C/B₇- (F[#]/E-) C/B₇- (E₇/C[#]-)
 C-7 F7 B^b-7 E^b7
 5 B^b/A^b- (E/D-) A₇/F[#]- (D/C-) A^b/F[#]- (B/A-)
 A^b-7 D₇ F[#]-7 B7
 9 F[#]/E- (C/B₇-) E/D- (B₇/A₇-) E/D- (G/F-)
 E-7 A7 D-7 G7

TUNE 9 (CD TRACK 14) | E₇

E/D- (G/F-) D/C- (F/E₇-)
 B^o E7^b9 A^o D7^b9
 5 C/B₇- (E₇/C[#]-) B₇/A^b- (C[#]/B-) B₇/A₇- (C[#]/B-)
 G^o C7^b9 F^o B₇7^b9
 9 A^b/G^b- (B/A-) F[#]/E- (A/G-) F[#]/E- (A/G-)
 E₇^o A₇7^b9 C[#]^o F[#]7^b9

TUNE 10 (CD TRACK 15) | E \flat

E \flat

Staff 1: F/E \flat - F/E \flat - (A \flat /G \flat -) E \flat /D \flat - E \flat /D \flat - (F \sharp /E-)

Staff 2: D \flat /B- D \flat /B- (E/D-) B/A- B/A- (D/C-)

Staff 3: A/G- A/G- (C/B \flat -) G/F- G/F- (B \flat /A \flat -)

Chords: C \emptyset F7 \flat 9 B \flat \emptyset E \flat 7 \flat 9 A \flat \emptyset D \flat 7 \flat 9 F \sharp \emptyset B7 \flat 9 E \emptyset A7 \flat 9 D \emptyset G7 \flat 9

Try using this hexatonic on tune 11 as it sounds the $\sharp 9$, $\flat 5$ and 13 of the chords.

TUNE 11 (CD TRACK 16) | E \flat

Staff 1: C/B \flat - A/G- B \flat /A \flat - G/F-

Staff 2: A \flat /F \sharp - F/E \flat - F \sharp /E- E \flat /C \sharp -

Staff 3: E/D- C \sharp /B- D/C- B/A-

Chords: C \sharp Δ \flat 5 B \flat Δ \flat 5 B Δ \flat 5 A \flat Δ \flat 5 A Δ \flat 5 F \sharp Δ \flat 5 G Δ \flat 5 E Δ \flat 5 F Δ \flat 5 D Δ \flat 5 E \flat Δ \flat 5 C Δ \flat 5

See also the note on page 242.

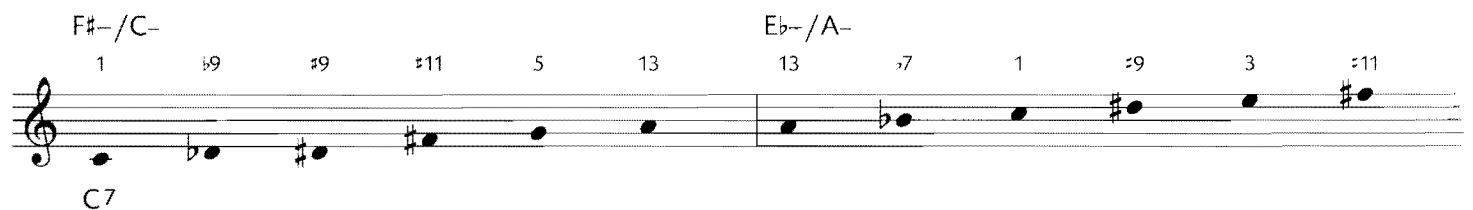
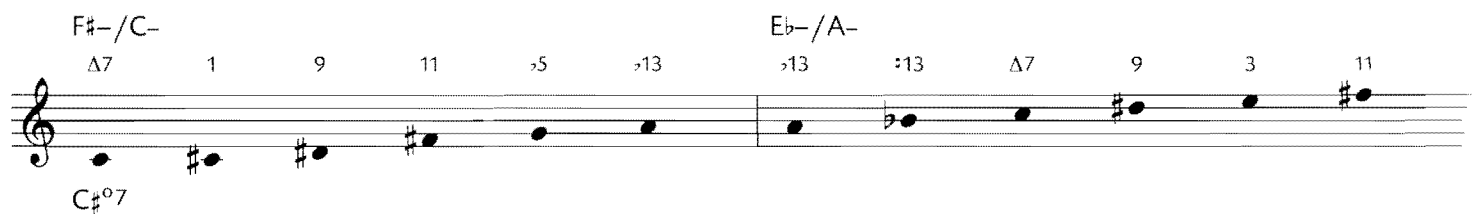
The next hexatonic is a two minor triads a tritone apart. It fits well over diminished chords or dominant chords that are being played with diminished scales.

EXAMPLE: F#-/C-



For example, the hexatonics F#-/C- or E-/A- can be played over a C# diminished chord or a C7 chord.

EXAMPLE



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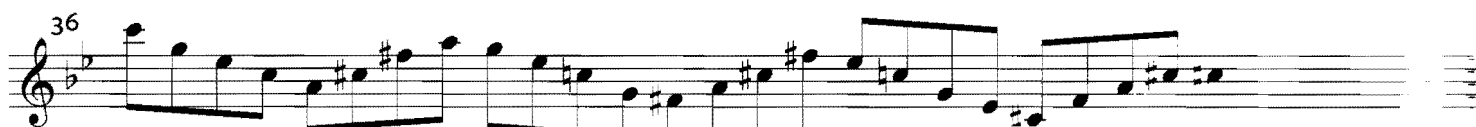
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Musical score for 12 measures (13-24) in G major, treble clef, 4/4 time. The melody is written on a single staff with a key signature of one sharp (F#) and a common time signature. The notes are: 13: G4, A4, B4, C5, B4, A4, G4, F#4; 14: E4, D4, C4, B3, A3, G3, F#3, E3; 15: D3, C3, B2, A2, G2, F#2, E2, D2; 16: C2, B1, A1, G1, F#1, E1, D1, C1; 17: B0, A0, G0, F#0, E0, D0, C0, B0; 18: A0, G0, F#0, E0, D0, C0, B0, A0; 19: G0, F#0, E0, D0, C0, B0, A0, G0; 20: F#0, E0, D0, C0, B0, A0, G0, F#0; 21: E0, D0, C0, B0, A0, G0, F#0, E0; 22: D0, C0, B0, A0, G0, F#0, E0, D0; 23: C0, B0, A0, G0, F#0, E0, D0, C0; 24: B0, A0, G0, F#0, E0, D0, C0, B0.



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This musical score consists of ten staves, each containing a single melodic line. The notation is in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The melody is composed of eighth and sixteenth notes, often beamed together in groups. Measure numbers 37 through 48 are printed at the beginning of each staff. The notation includes various accidentals (sharps and flats) and rests, creating a complex, flowing melodic line.

A musical score for a single melodic line, spanning measures 49 to 60. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is 4/4. The melody is composed of eighth and sixteenth notes, with various accidentals (sharps and naturals) indicating chromatic movement. The notes are written in a continuous line across the measures, with some notes beamed together. The overall style is that of a classical or romantic-era melodic exercise or study.

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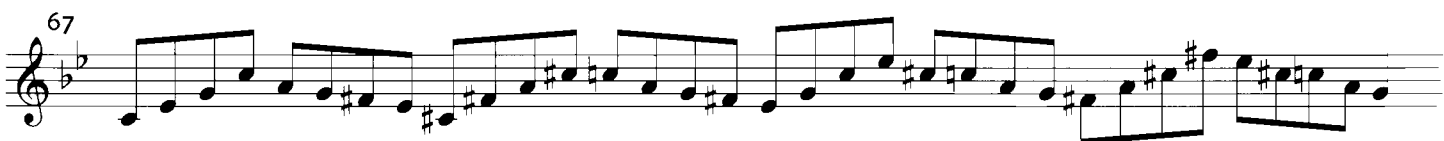
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The image displays a musical score for a single melodic line, likely for a piano. It consists of 12 staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat), indicating the key of G minor. The staves are numbered 1 through 12 at the top left of each line. The notation is written in a standard musical shorthand, featuring a variety of note values including eighth and sixteenth notes, many of which are beamed together in groups. There are also some triplet markings. The music flows across the staves, with some lines ending in double bar lines. The paper is white, and the ink is black, with a clear and legible presentation.

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The image displays a musical score for a single melodic line, organized into 12 numbered staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various note values, rests, and accidentals, indicating a complex melodic structure. The score concludes with a double bar line and repeat dots on the final staff.

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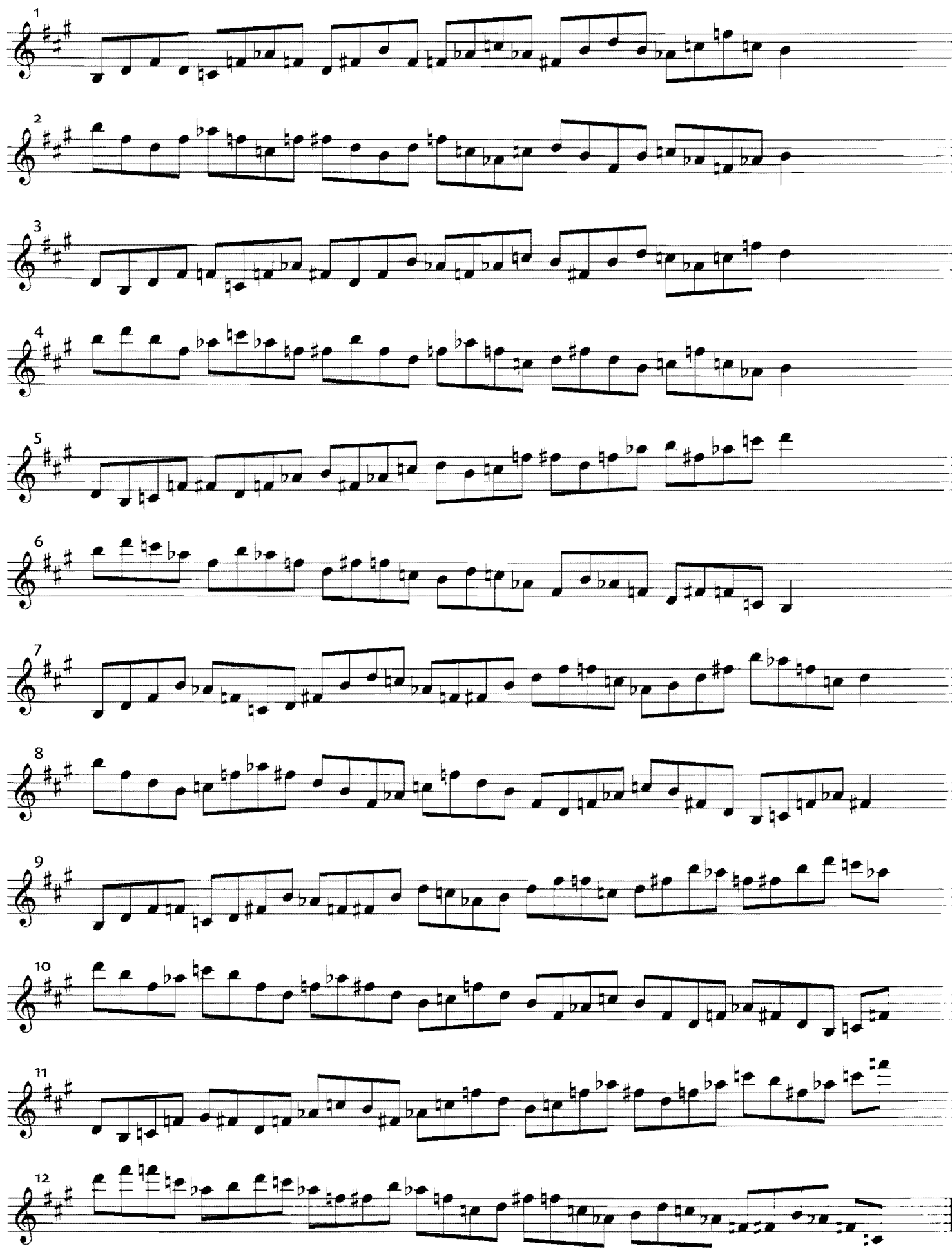
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12 numbered musical staves, each containing a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The staves are numbered 1 through 12 at the beginning of each line.



12 staves of musical notation, likely a single melodic line, written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The staves are numbered 1 through 12 at the beginning of each line.

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DESCENDING GRID: F \sharp -/C-

Try playing 8 notes of any hexatonic melody using the notes of the grid as starting notes.

F \sharp -/C- G-/C \sharp - A \flat -/D- A-/E \flat - B \flat -/E- B-/F- C-/G \flat - C \sharp -/G- D-/A \flat - E \flat -/A- E-/B \flat - F-/B-

EXAMPLE using the same melodic phrase from each starting note of the grid.

F \sharp -/C- G-/C \sharp - A \flat -/D- A-/E \flat -

EXAMPLE using different melodic phrases from each starting note of the grid.

F \sharp -/C- G-/C \sharp - A \flat -/D- A-/E \flat -

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

ASCENDING GRID: F:- C-

Try playing 8 notes of any hexatonic melody using the notes of this scale.

F#-/C- F-/B- E-/Bb- Eb-/A- D-/Ab- Db-/G- C-/F#- B- F-

The image shows a musical score for six staves, each with a treble clef. The music is written in a single system with vertical bar lines. The notes are mostly half notes and whole notes, with some accidentals (sharps and flats). The key signature is one sharp (F#).

EXAMPLE using the same melodic phrase from each starting note of the grid.

EXAMPLE using different melodic phrases from each starting note of the grid.

Also, try improvising using any rhythm but starting your phrase on the notes of the grid. Have each hexatonic be 1 bar, 2 bars or 4 bars each.

APPLICATIONS

Try using hexatonic #10 on tune 8 (the dominant 7th chords).

TUNE 8 (CD TRACK 13) | C

Hexatonic

A⁻/E^b- (F[#]-/C-)

D⁻/A^b- (B⁻/F⁻)

Chord A^bΔ B⁹-7 E⁹ A⁹Δ E^b-7 A^b7

C[#]-/G- (B⁹-/E-)

B⁻/F- (A^b-/D-)

5 D^bΔ D⁹ G7⁹9^b13 C-7 F7⁹

A⁻/E^b- (F[#]-/C-)

B⁻/F- (A^b-/D-)

9 B^b-7 E⁹7 C-7 F7

C[#]-/G- (B^b-/E-)

B⁻/F- (A^b-/D-)

A⁻/E^b- (F[#]-/C-)

13 D-7 G7 C-7 F7 B^b-7 E^b7

A⁻/E⁹- (F[#]-/C-)

D⁻/A^b- (B⁻/F-)

17 A^bΔ B⁹-7 E⁹ A⁹Δ E^b-7 A^b7

C[#]-/G- (B⁹-/E-)

B⁻/F- (A^b-/D-)

21 D^bΔ D⁹ G7⁹9^b13 C-7 F7^b9

A⁻/E^b- (F[#]-/C-)

B⁻/F-

25 B^b-7 E^b7 C⁹ F7 alt.

A⁻/E^b- (F[#]-/C-)

A⁻/E^b- (F[#]-/C-)

29 B^b-7 E^b7 A^bΔ B⁹-7 E^b7

TUNE 8 (CD TRACK 13) | B \flat

Hexatonic

B \flat -/F \flat - (A \flat -/D \flat -)

E \flat -/B \flat - (C \sharp - G \flat -)

Chord B \flat Δ C-7 F7 B \flat Δ F-7 B \flat 7

5

E \flat -/A \flat - (C \flat -/F \sharp -)

C \sharp -/G \flat - (B \flat -/E \flat -)

E \flat Δ E \emptyset A7 \flat 9 \flat 13 D-7 G7 \flat 9

9

B \flat -/F \flat - (A \flat -/D \flat -)

C \sharp -/G \flat - (B \flat -/E \flat -)

C-7 F7 D-7 G7

13

E \flat -/A \flat - (C \flat -/F \sharp -)

C \sharp -/G \flat - (B \flat -/E \flat -)

B \flat -/F \flat - (A \flat - D \flat -)

E-7 A7 D-7 G7 C-7 F7

17

B \flat -/F \flat - (A \flat -/D \flat -)

E \flat -/B \flat - (C \sharp - G \flat -)

B \flat Δ C-7 F7 B \flat Δ F-7 B \flat 7

21

E \flat -/A \flat - (C \flat -/F \sharp -)

C \sharp -/G \flat - (B \flat -/E \flat -)

E \flat Δ E \emptyset A7 \flat 9 \flat 13 D-7 G7 \flat 9

25

B \flat -/F \flat - (A \flat -/D \flat -)

C \sharp -/G \flat -

C-7 F7 D \emptyset G7 alt.

29

B \flat -/F \flat - (A \flat -/D \flat -)

B \flat -/F \flat - (A \flat - D \flat -)

C-7 F7 B \flat Δ C-7 F \flat

TUNE 8 (CD TRACK 13) | E \flat 

Hexatonic

F \sharp -/C- (E \flat -/A-)B-/F- (A \flat -/D-Chord F Δ

G-7

C7

F Δ

C-7

F7

5

B \flat -/E- (G-/C \sharp -)A \flat -/D- (F-/B-)B \flat Δ B \emptyset E7 \flat 9 \flat 13

A-7

D7 \flat 9

9

F \sharp -/C- (E \flat -/A-)A \flat -/D- (F-/B-)

G-7

C7

A-7

D7

13

B \flat -/E- (G-/C \sharp -)A \flat -/D- (F-/B-)F \sharp -/C- (E \flat -/A-)

B-7

E7

A-7

D7

G-7

C7

17

F \sharp -/C- (E \flat -/A-)B-/F- (A \flat -/D-F Δ

G-7

C7

F Δ

C-7

F7

21

B \flat -/E- (G-/C \sharp -)A \flat -/D- (F-/B-)B \flat Δ B \emptyset E7 \flat 9 \flat 13

A-7

D7 \flat 9

25

F \sharp -/C- (E \flat -/A-)A \flat -/D-

G-7

C7

A \emptyset

D7 alt.

29

F \sharp -/C- (E \flat -/A-)F \sharp -/C- (E \flat -/A-)

G-7

C7

F Δ

G-7

C7

D⁺/C⁺

Hexatonic eleven, two augmented triads a whole step apart, creates a whole-tone scale and sound. For example, D⁺/C⁺ could be played on C7, D7, E7, F⁷, A⁷ and B⁷.



It could also be used on minor chords. C⁺/B⁺ could be played over C-(Δ)7, for example. In this instance, it is the C⁺ that is the unusual note that creates the rub.



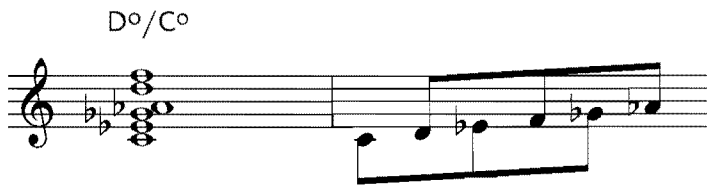
D+, C+

The image displays a musical score with 12 numbered staves, each containing a sequence of notes and accidentals (sharps and naturals) on a five-line staff. The notation is as follows:

- Staff 1:** C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, 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D^o/C^o

Hexatonic twelve is two diminished triads a whole step apart.



For example, D^o/C^o can be played on diminished 7th chords: C^o7, E^o7, F^o7 and A^o7 or the dominant chords A⁷, B⁷, D⁷ and F⁷.

B^o/C^o hexatonic is another that can be played over those same chords.



A musical score for a 12-measure exercise in D major/C major. The score is written on a single staff in treble clef, with a key signature of one sharp (F#). The melody consists of continuous eighth notes. The notes for each measure are as follows:

- Measure 1: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4
- Measure 2: D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2
- Measure 3: F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0
- Measure 4: A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1
- Measure 5: C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1
- Measure 6: E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1
- Measure 7: G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1
- Measure 8: A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1
- Measure 9: C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1
- Measure 10: E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1
- Measure 11: G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1, C-1
- Measure 12: A-1, G-1, F#-1, E-1, D-1, C-1, B-1, A-1, G-1, F#-1, E-1, D-1

The score is numbered 1 through 12 at the beginning of each measure. The final measure (12) ends with a double bar line and repeat dots.

B-/C+

Hexatonic thirteen is a minor triad over an augmented triad separated by a half step.

B-/C+



For example, B-/C+ could be used on A-7, CΔ7:5, F#° or B7,9sus4.

B-/C+

1

2

3

4

5

6

7

8

9

10

11

12

B \flat + / C

Hexatonic fourteen is a major triad and an augmented triad separated by a whole step.



For example, B \flat + / C could be used on G-7, E $^{\circ}$, C7, B \flat Δ 7 \sharp 5 and F \sharp 7alt.

This musical score consists of 12 measures, each containing a descending eighth-note scale. The key signature is B-flat major (two flats) or C minor (three flats). The notes in each measure are as follows:

- Measure 1: C5, B4, A4, G4, F4, E4, D4, C4
- Measure 2: B4, A4, G4, F4, E4, D4, C4, B3
- Measure 3: A4, G4, F4, E4, D4, C4, B3, A3
- Measure 4: G4, F4, E4, D4, C4, B3, A3, G3
- Measure 5: F4, E4, D4, C4, B3, A3, G3, F3
- Measure 6: E4, D4, C4, B3, A3, G3, F3, E3
- Measure 7: D4, C4, B3, A3, G3, F3, E3, D3
- Measure 8: C4, B3, A3, G3, F3, E3, D3, C3
- Measure 9: B3, A3, G3, F3, E3, D3, C3, B2
- Measure 10: A3, G3, F3, E3, D3, C3, B2, A2
- Measure 11: G3, F3, E3, D3, C3, B2, A2, G2
- Measure 12: F3, E3, D3, C3, B2, A2, G2, F2

B^o/C-

Hexatonic fifteen is a diminished triad and a minor triad separated by a half step.



For example, B^o/C- can be used on C-7, F7, A^o and B7alt.

1

2

3

4

5

6

7

8

9

10

11

12

E \flat -/C

Hexatonic sixteen is a minor triad over a major triad, a minor third apart.



Since this hexatonic is another subset of the diminished scale, E \flat -/C fits well over C7, E \flat 7, F#7 or A7. It has a nice “bluesy” flavor, too.

1

2

3

4

5

6

7

8

9

10

11

12

APPLICATIONS

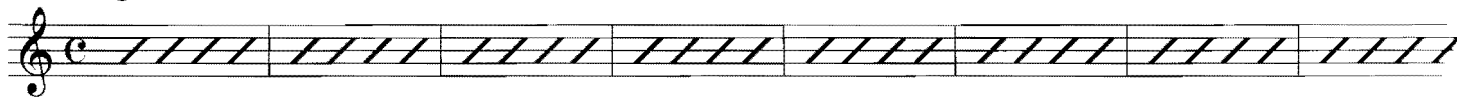
Try applying any of the hexatonics to progressions 13 and 14.

For example, over the C-7 chord, try any of these hexatonics:

F/E \flat , D-/E \flat , D/E \flat , D+/E \flat +, D-/C-, B \flat /C-, B-/C-, D/C-, C \sharp +/B+, G+/F, D/E \sharp +, B \flat /C-.

TUNE 13 (CD TRACK 18) | C

C-7 Dorian



9 B \flat -7 Dorian



17 A \flat -7 Dorian



25 F \sharp -7 Dorian



33 E-7 Dorian



41 D-7 Dorian



TUNE 14 (CD TRACK 19) | C

C \sharp -7 Dorian



9 B-7 Dorian



17 A-7 Dorian



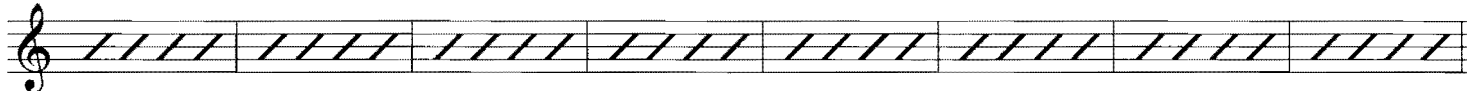
25 G-7 Dorian



33 F-7 Dorian



41 E \flat -7 Dorian



Try applying any of the hexatonics to progressions 13 and 14.
For example, over the D-7 chord, try any of these hexatonics:
G/F, E-/F, E/F, E+/F+, E-/D-, C/D-, C#-/D-, E/D-, E+/D+, A+ G, E/F+, C#°/D-.

TUNE 13 (CD TRACK 18) | B7

D-7 Dorian



9 C-7 Dorian



17 Bb-7 Dorian



25 G#-7 Dorian



33 F#-7 Dorian



41 E-7 Dorian



TUNE 14 (CD TRACK 19) | B \flat



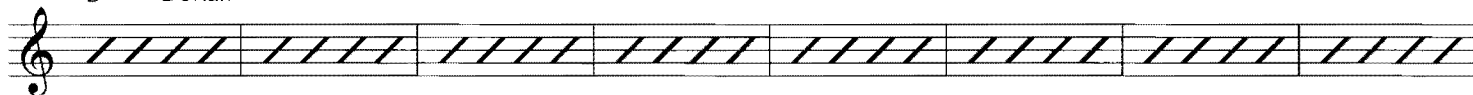
E \flat -7 Dorian



9 C \sharp -7 Dorian



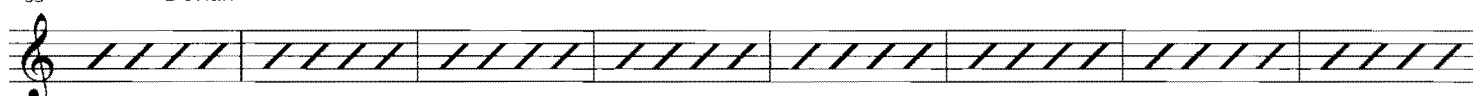
17 B-7 Dorian



25 A-7 Dorian



33 G-7 Dorian



41 F-7 Dorian



Try applying any of the hexatonics to progressions 13 and 14.
For example, over the A-7 chord, try any of these hexatonics:
D/C, B-/C, B/C, B+/C+, B-/A-, G/A-, G#-/A-, B/E-, B+/A+, E+/D, B/C+, G#°/A-.

TUNE 13 (CD TRACK 18) | E♭

A-7 Dorian



9 G-7 Dorian



17 F-7 Dorian



25 E♭-7 Dorian



33 C#-7 Dorian



41 B-7 Dorian



TUNE 14 (CD TRACK 19) | E⁷

E^b

B⁷-7 Dorian



9 A^b-7 Dorian



17 F[#]-7 Dorian



25 E-7 Dorian



33 D-7 Dorian



41 C-7 Dorian



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THE MUSICIANS

Andrea Michelutti drums (plays Bosphorus Master Series cymbals)

Renato Chicco piano

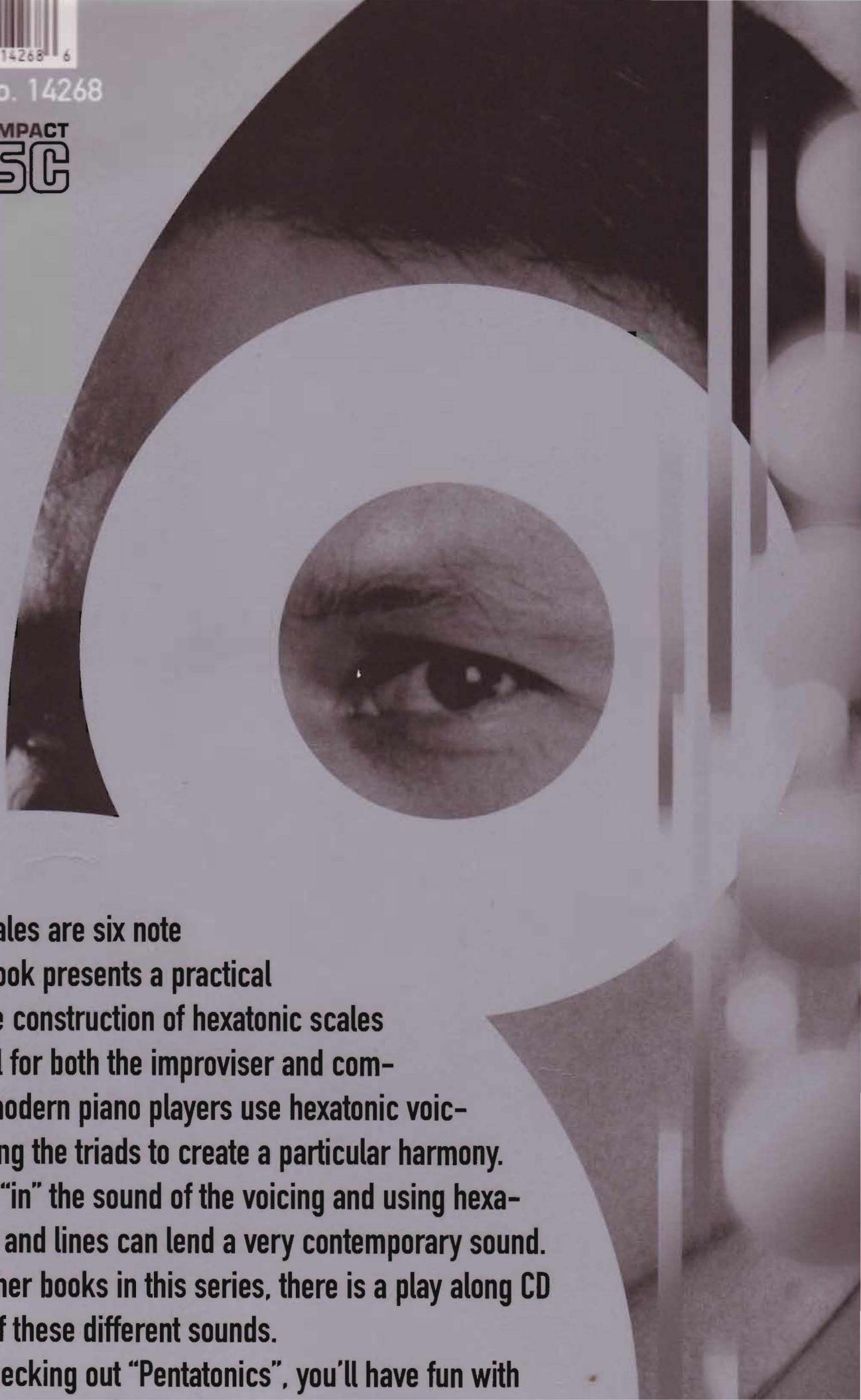
Dave Santoro bass

Jerry Bergonzi plays Selmer saxophones, Rico reeds and uses Zildjian cymbals.



Order No. 14268

COMPACT
disc



“Hexatonic scales are six note scales. This book presents a practical method for the construction of hexatonic scales that are useful for both the improviser and composer. Many modern piano players use hexatonic voicings by stacking the triads to create a particular harmony. We improvise “in” the sound of the voicing and using hexatonic voicings and lines can lend a very contemporary sound. As with the other books in this series, there is a play along CD to try out all of these different sounds. If you liked checking out “Pentatonics”, you’ll have fun with